Allegory of the Five Industrial Forces

Concerto for piano and orchestra

Full Score

Pilar Miralles

Commission of the Orchestre national d'Île-de-France and France Musique,

as part of the 2022 Élan Award and in partnership with Ircam

Allegory of the Five Industrial Forces

Concerto for piano and orchestra

I. The Bargaining Power of Suppliers
II. The Bargaining Power of Buyers
III. The Threat of New Entrants
IV. The Threat of Substitutes
V. The Industry Rivalry

Total duration: 10' (2' per movement)

Score in C

Instrumentation

Flute 1
Flute 2 / Piccolo
Oboe
English horn
Clarinet in B flat 1
Clarinet in B flat 2 / Bass clarinet in B flat
Bassoon 1
Bassoon 2 / Contrabassoon

Note about the woodwinds: the switches between doubling instruments (flute 2/piccolo, clarinet 2/bass clarinet, and bassoon/contrabassoon) are indicated on the score and parts, and the instrument in use is marked at the beginning of each page on the conductor's score.

French horns in F 1, 2
Trumpets in B flat 1, 2
Trombones 1, 2
Bass trombone

Percussion 1: timpani (I, II, III, IV), wood block (medium to large size if possible), tam tam (medium to sarge size if possible), flexatone, suspended cymbal (bright timbre), whip, slide whistle
Percussion 2: tubular bells, snare drum, vibraphone, bass drum, glockenspiel, whip, tambourine, crash cymbals

Notes about the percussion:

- *A cymbal to place over the timpani is needed when indicated (mov. III), as well as a bow for the vibraphone (mov. II).*
- *In the list above, the instruments played by each performer are indicated. The repetition of certain instruments in both parts does not mean that several of the same instrument are required, but that the instrument is shared between both players.*
- *The general list of instruments is repeated at the beginning of the conductor's score, and the instrument in use is indicated at the beginning of each page of the conductor's score.*

Soloist piano

Violins I (12)
Violins II (10)
Violas (8)
Violoncellos (6)
Double basses (4)

Concept and meaning

The world is extremely complex. And the impossibility of understanding how reality works is depriving us from consciousness, action and freedom, from the capacity of building a shared society and comprehending our role within in. Economic – and subsequently politic and social – organization boosts the functioning of society, because industry produces bread and we work in the industry in order to be able to buy bread and eat it, so we stay alive.

Michael Porter's Five Forces Framework is one of the theories that describes the competition environment of an industry within the capitalist system. Published in 1979 as a *Harvard Business Review* article, Porter's insights gather some essential conclusions to shape business practice, assess competitivity and ensure success. I chose this conceptual framework as a mere example of the complexity of the economical organization of the world.

Allegory of the Five Industrial Forces is a musical allegory, that is to say, a representation through music, of the before-mentioned conceptual framework. Its foremost objective consists of expressing that music can be used as a tool for explaining the world. As we approach the understanding of the world from music, music is subsequently bringing about the possibility of reaching consciousness of reality and taking care of it together.

Last, but not least, I humbly tried to describe the Five Industrial Forces through a story that I made up, since the understanding of its abstract theoretical content is unachievable for me. A first simplification of the conceptual framework was necessary for the further approach to its musical interpretation, and whose result was this piano concerto:

The Five Forces

The number of companies in the world is huge, so is the number of different industries. Many companies take part into the same industry, creating the same kind of products and, subsequently, competing in the stock market. This competition is a complex, bloodless war – at least in theory –, quite noiseless, but which affects all of us every day. The reward: profitability for the owners. The competitiveness and profitability of an industry are determined by the Five Forces. The analysis of the Five Forces helps the companies in anticipating shifts in competition, shaping the evolution of the industrial structures and finding the best strategic position within an industry.

- **The bargaining power of buyers:** most of the families in the neighborhood buy the bread every morning at the little local shop. The bread is fresh and the baker is well-known among the neighbors. But there is a new shopping mall nearby, big and lush, where they sell bread in plastic packages of vibrant colors. Some of the neighbors stay loyal to their local business, meanwhile others buy the bread in the new shop: they get more bread spending less money. Perhaps it is not as fresh as the one at the local commerce, but earning a low wage, it is still worthwhile to switch the choice.

- **The bargaining power of suppliers:** the raw material suppliers are carefully chosen by the bread factory, which supplies at the same time the bakery at the big shopping mall. The flour and yeast suppliers need to produce their products at the lowest price possible so they can earn the highest profit and still be chosen by the bread factory as their suppliers. As possible side effects, exploitation of the workers and quality detriment arise.

- **The threat of new entrants:** as the years went by, the neighborhood grew. A new shopping mall is being built nearby the old, smaller one. The local shop closed already several months ago. Now that the old mall had won the competition against the small familiar business, there is a new and menacing opponent on stage. It is difficult to foresee the consequences of this massive construction.

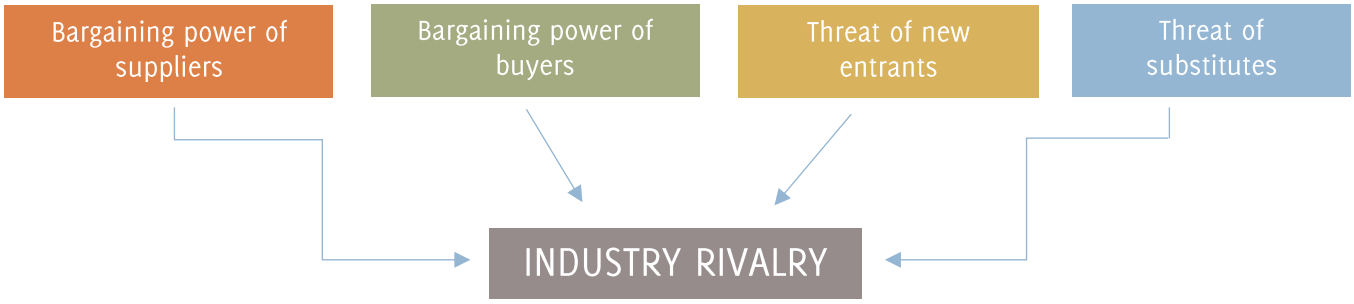
- **The threat of substitute products or services:** the bakery at the new shopping mall is plenty of curious people: apart from regular and quite affordable quality bread, they have buns with different shapes, ingredients and flavors, including a sweet section. The mall is also situated in an advantageous spot, where workers usually pass by every day before work.

- **Rivalry among existing competitors:** the old shopping mall fires some of its workers. Both malls are quite equal in size and market position, but the threat of novelty coming from the new place is scary for the old mall, despite its good reputation among the neighbors. With less workers, the profit is secured, but the service is slower: the workers are stressed and the customers are impatient. It is time to try the new place, just in case they find some bargains or enjoy a new product to overcome the daily routine.

What to reflect from music?

There are some questions in the paragraph below that arose in my mind after writing the story of the Five Forces and composing one possible musical interpretation: this piano concerto. It is my foremost objective that these and other questions arise as well in the listener's mind out of their emotional reaction. Answering these questions is normally out of our capacity if we are not economic, politic or social experts. But the mere experience of questioning awards us with a deeper level of consciousness and restlessness:

Why are there so many different companies that compete for the production of the same product? Do we need such a variety of different brands? Who is the beneficiary of industrial profitability? How do suppliers cut the price of their products, so they can increase their profitability? How does the variety of shapes of the bread at the new shop contribute to our life? What does it happen to the owner of the small local shop? What does it happen to the fired workers at the old shopping mall? Why would costumers want to buy the new colorful bread?



Indications for performance

Some comments for the soloist and conductor

(These comments may be, nonetheless, of every player's interest):

- In movements I. *The Bargaining Power of Suppliers* and II. *The Bargaining Power of Buyers*, the piano struggles to be the soloist, so to say. It fights against the orchestra as the bargaining of suppliers and buyers is represented through the music.
- The melody hidden on the piano's top voice throughout movement III. *The Threat of New Entrants*, and harmonized by the strings at the beginning of movement IV. *The Threat of Substitutes*, is taken from the original Gregorian chant from *Missa pro defunctis* (Requiem mass), specifically from the *Graduale*.
- The conductor, soloist and entire orchestra might not be afraid of the harsh and almost aggressive character of some passages regarding the harmony, the continuous and stubborn rhythm, the articulation and dynamics, and other elements of the musical language. The piece definitely features gentle, soft and tender passages, but the average mood consists of a representation of the merciless, severe and explosive *Industry Rivalry*, which constitutes the conceptual culmination of the work as a whole.

General indications

→ Dotted slurs are used between discontinuous sounds, such as percussion rolls, *frullatos* or tremolos.

The *diminuendo* symbol between parenthesis indicate the behavior of the instrument after the action of the performer (especially regarding the piano and percussion parts); hence they only represent an illustrative information and not an action of the musician theirself.

l.v. → *laissez vibrer* (let it vibrate) until the sound fades out by itself or until a further action of the performer is indicated.

l.v. sempre → especially in percussion instruments, piano or strings (in pizzicato), let the membrane, surface or string vibrate freely after each action of the performer so the sound is not damped until it fades out by itself or until a new stroke renews the vibration.

ord. → ordinario / *normale*.

secco → this indication is common at the end of numerous passages. It means that a possible elongation of the final note over which it is indicated should be avoided, even if the note is not short (in the cases in which the note is short, the articulation will be specified using a *staccato* dot over such note in addition to the *secco* indication). This is especially important in the passages followed by a *subito* change.

ten. → *tenuto* as an agogic mark, that is to say, it affects the tempo (when placed above the staff). It means to hold the duration of the note for slightly longer than its full duration, as in a *rubato* passage.

Indications for specific instruments

Winds

+ → *Bouché* (French horns)

When the use of a mute (*con sord.*) is indicated in brass instruments, the performer will always use a straight-type mute

→ *Frullato* (marked *frull.* on the score)

Percussion

→ Play the vibraphone with a bow, as indicated on the score

 → Cymbal over timpani (further indications on the score)

The types of beaters / mallets and the switches between them are indicated on the score

→ *Rim hit*: hit the ring of the snare drum with the stick

Strings

→ pizzicato Bartók

 → Gradual change between two different techniques (e.g. from *sul pont.* to *sul tasto*, or from *non vib.* to *vib. ord.)*

→ Tremolo: three or four lines indicate fast unmeasured pace, while one line indicates a simple division of the note into two

non vib. → Play without vibrato until an indication such as *vib. ord.* or *with vib.* is specified on the score

Soloist piano

The soloist piano part includes a series of character indications following the dramaturgy of the conceptual framework of the piece. Those indications must be freely followed by the soloist, and their one and only purpose is to contribute to the enrichment of the expression, character and performative behavior of the pianist in order to overcome the abstractness of instrumental music.

In order to differentiate those character indications from any other performance indication, an italic font is used for them, instead of the straight one.

→ Cluster chord using the palm of the hand over white keys (the range is equal to an octave)

→ This indication means that the performer should use the pedal according to their own practice in order to maintain the *legato* character of the passage, avoiding an excessive blend of sound. This does not mean that the pedal cannot be used unless this indication appears. The pianist may make use of the pedal as they consider it convenient for the character and technique of the passage in question.

→ Inside the piano, hit the low strings with the palm of the hand. The indicated pitches will be just roughly. Hold the right pedal meanwhile, as indicated on the score

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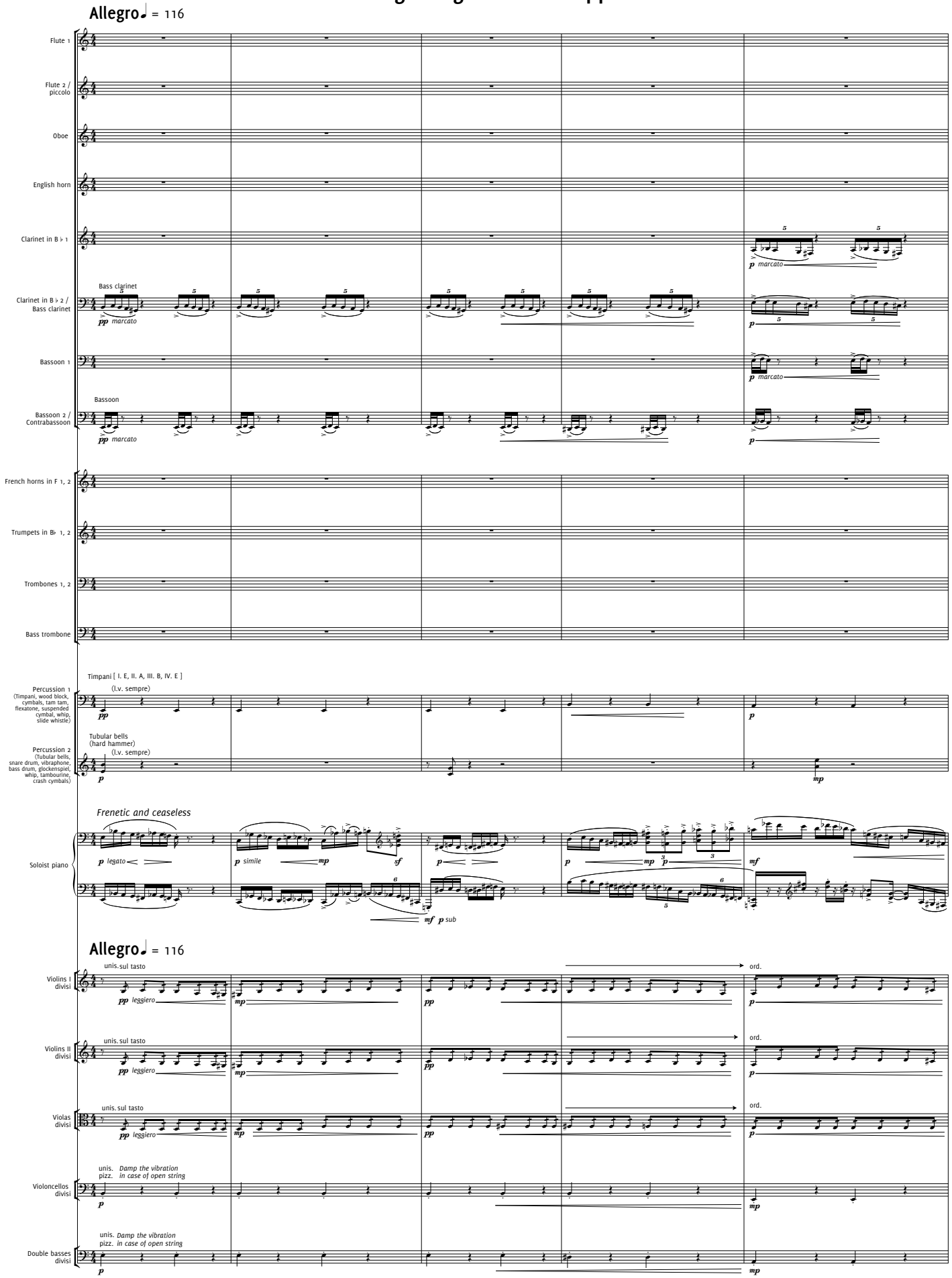
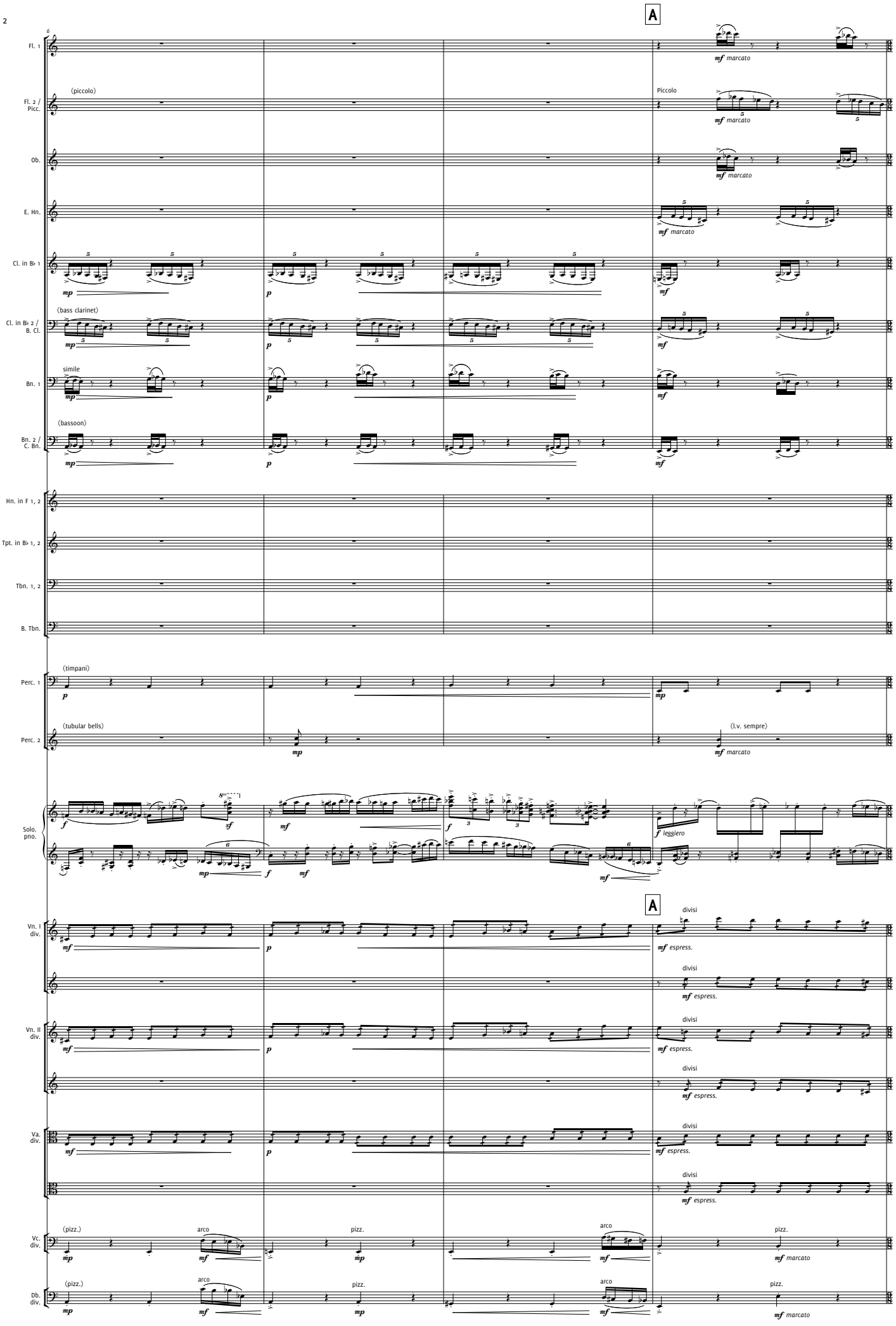
{ Score in C }

Pilar Miralles (2022)

I. The Bargaining Power of Suppliers




A
Fl. 1
mf marcato
(piccolo)
Fl. 2 / Picc.
Piccolo
mf marcato
Ob.
mf marcato
E. Hn.
mf marcato
Cl. in B♭ 1
mp
p
mf
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
mp
p
mf
simile
Bn. 1
mp
p
mf
(bassoon)
Bn. 2 / C. Bn.
mp
p
mf
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
(timpani)
Perc. 1
p
mp
(tubular bells)
Perc. 2
mp
(l.v. sempre)
mf marcato
Solo. pno.
f
sf
mf
f
f leggiero
mp
f
mf
mf
A
Vn. I div.
mf
p
divisi
mf espress.
Vn. II div.
mf
p
divisi
mf espress.
Va. div.
mf
p
divisi
mf espress.
Vc. div.
(pizz.)
mp
arco
mf
pizz.
mp
arco
mf
pizz.
mf marcato
Db. div.
(pizz.)
mp
arco
mf
pizz.
mp
arco
mf
pizz.
mf marcato

♪ = ♪
2 + 2 + 2 + 3

♪ = ♪ Simile in each time signature change

2 + 2 + 2 + 3

10

Fl. 1

Fl. 2 / Picc. (piccolo)

Ob.

E. Hn.

Cl. in B♭ 1

Cl. in B♭ 2 / B. Cl. (bass clarinet)

Bn. 1

Bn. 2 / C. Bn. (bassoon)

Hn. in F 1, 2 con sord.

Tpt. in B♭ 1, 2 con sord.

Tbn. 1, 2 con sord.

B. Tbn. con sord.

Perc. 1 (timpani)

Perc. 2 (tubular bells)

Solo. pno. *f* simile

♪ = ♪

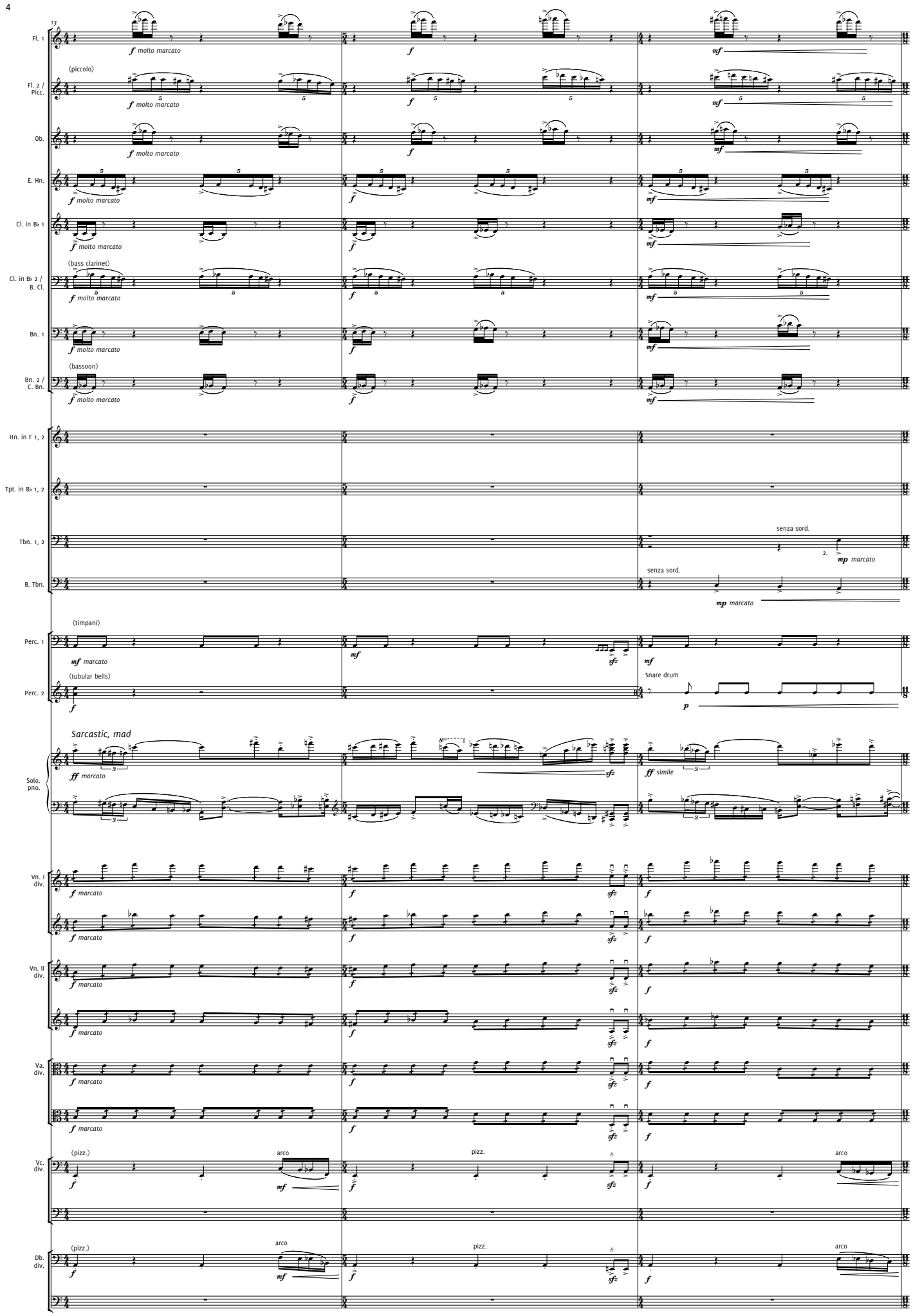
Vn. I div.

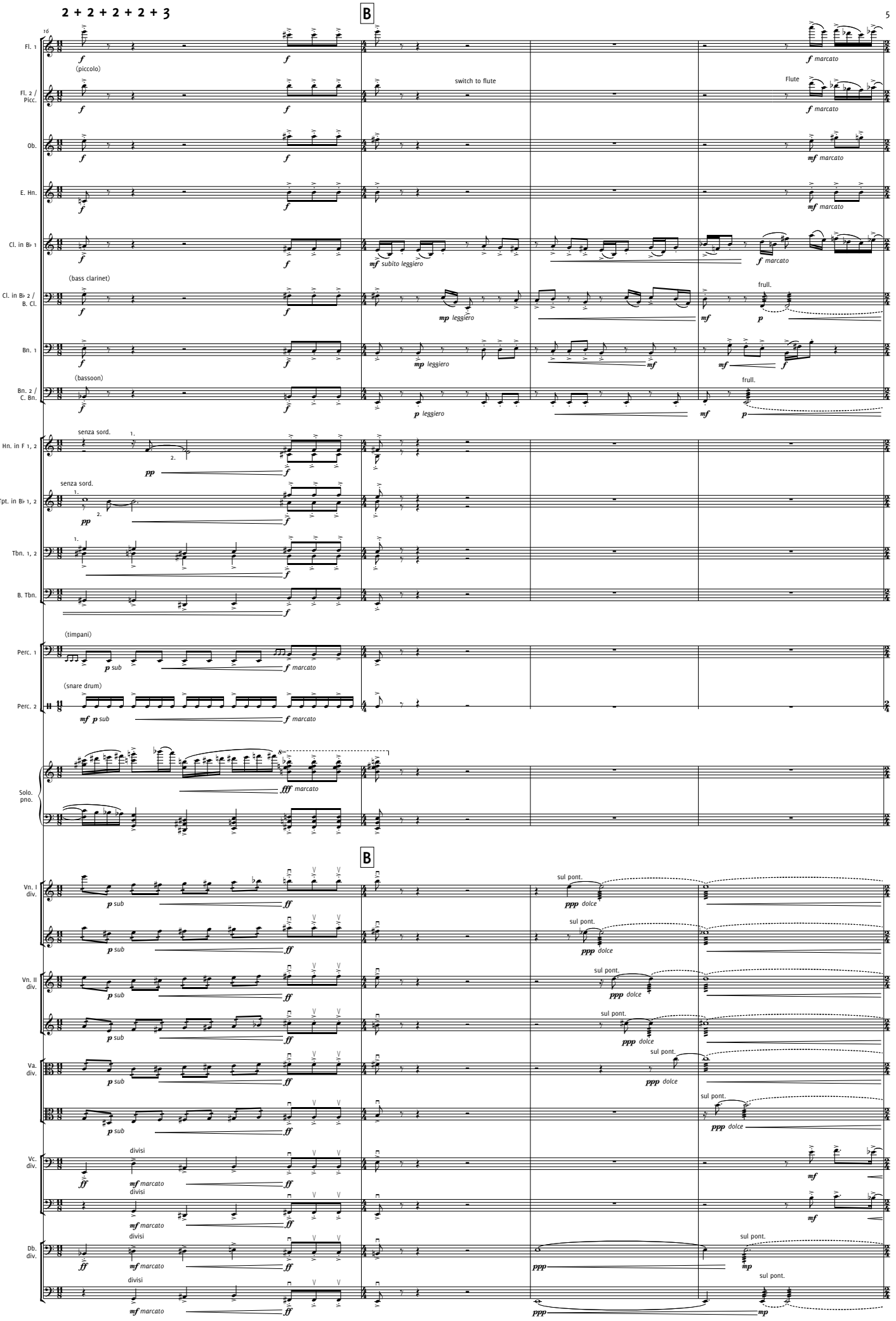
Vn. II div.

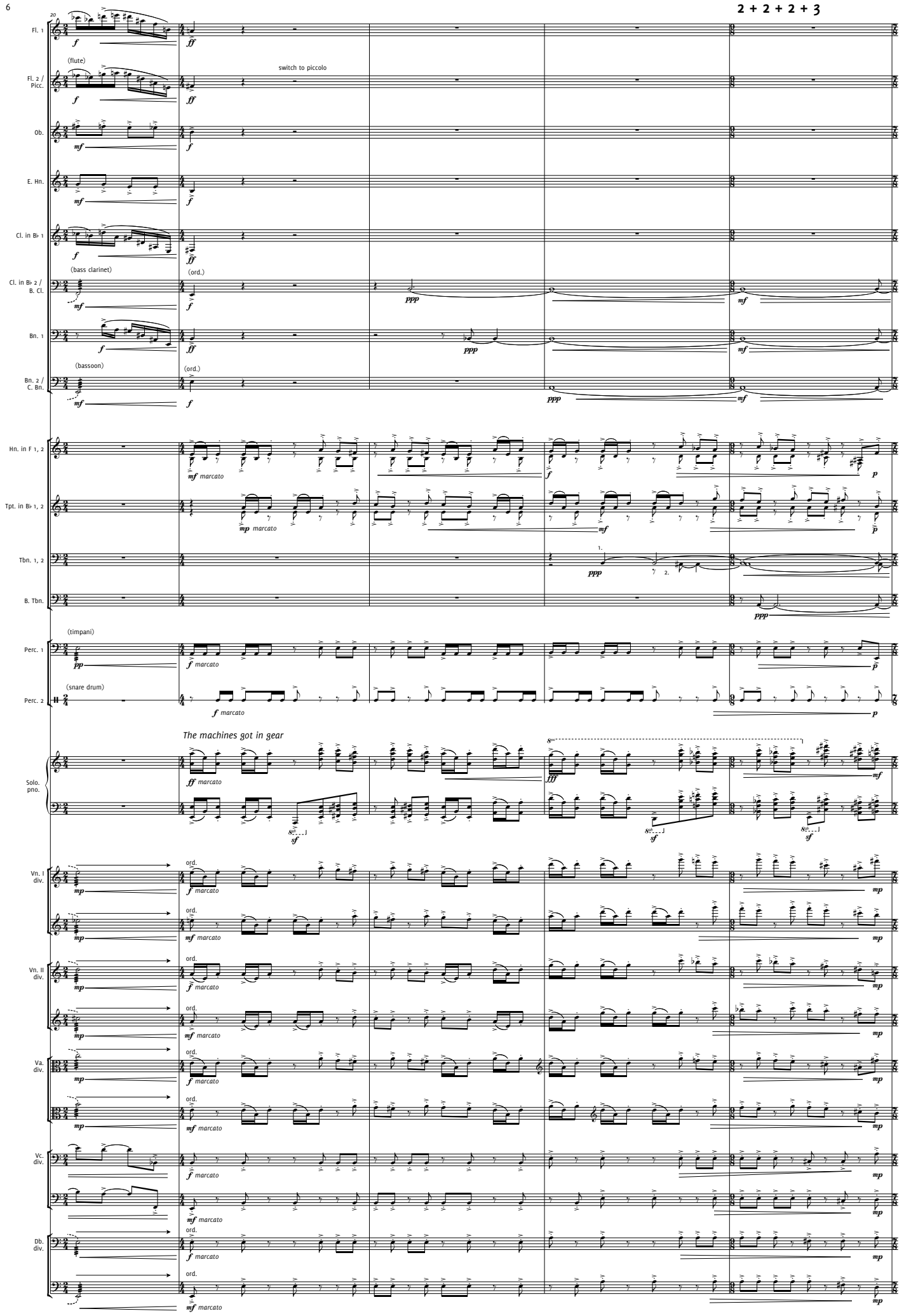
Va. div.

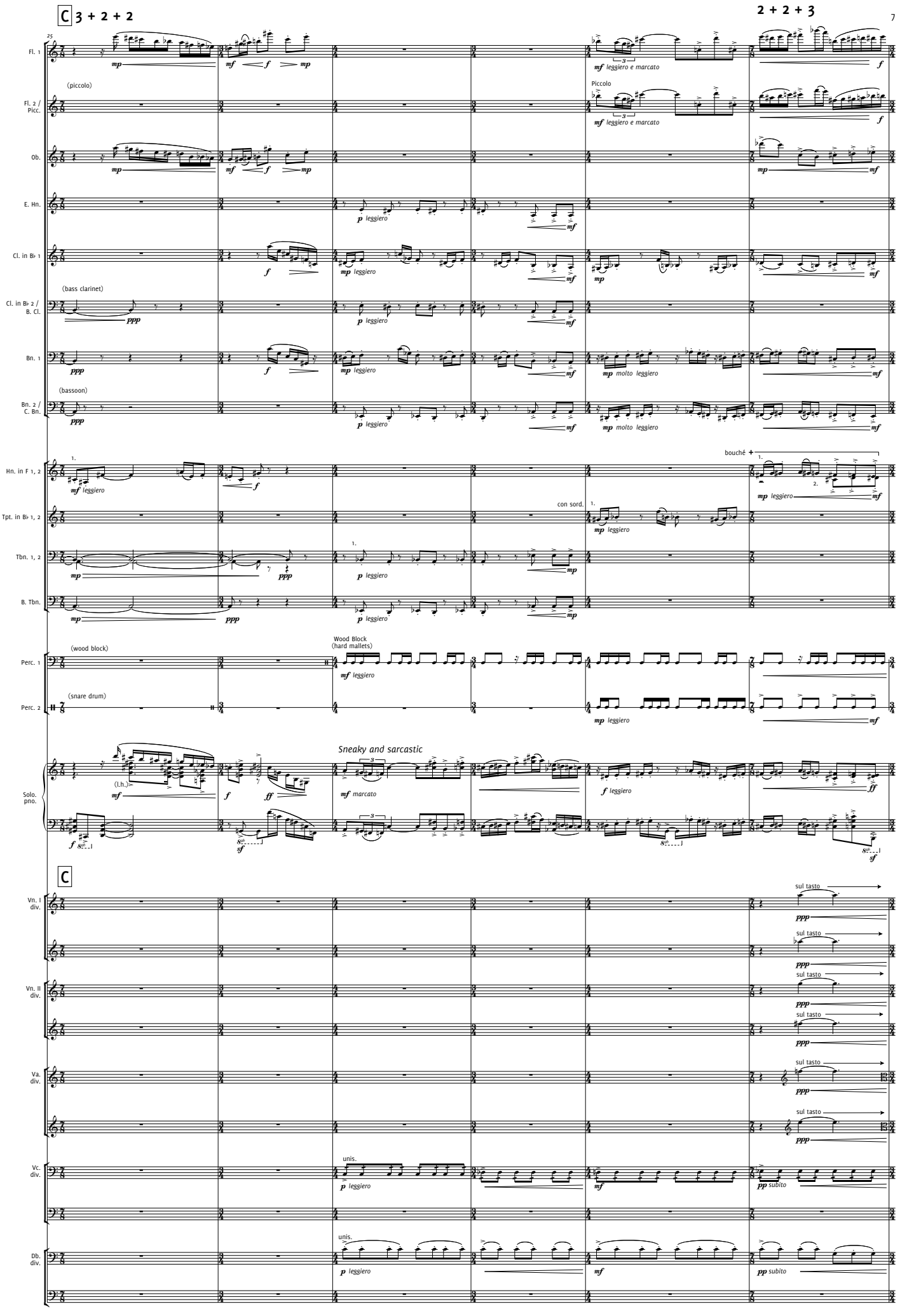
Vc. div. pizz. Bartók simile

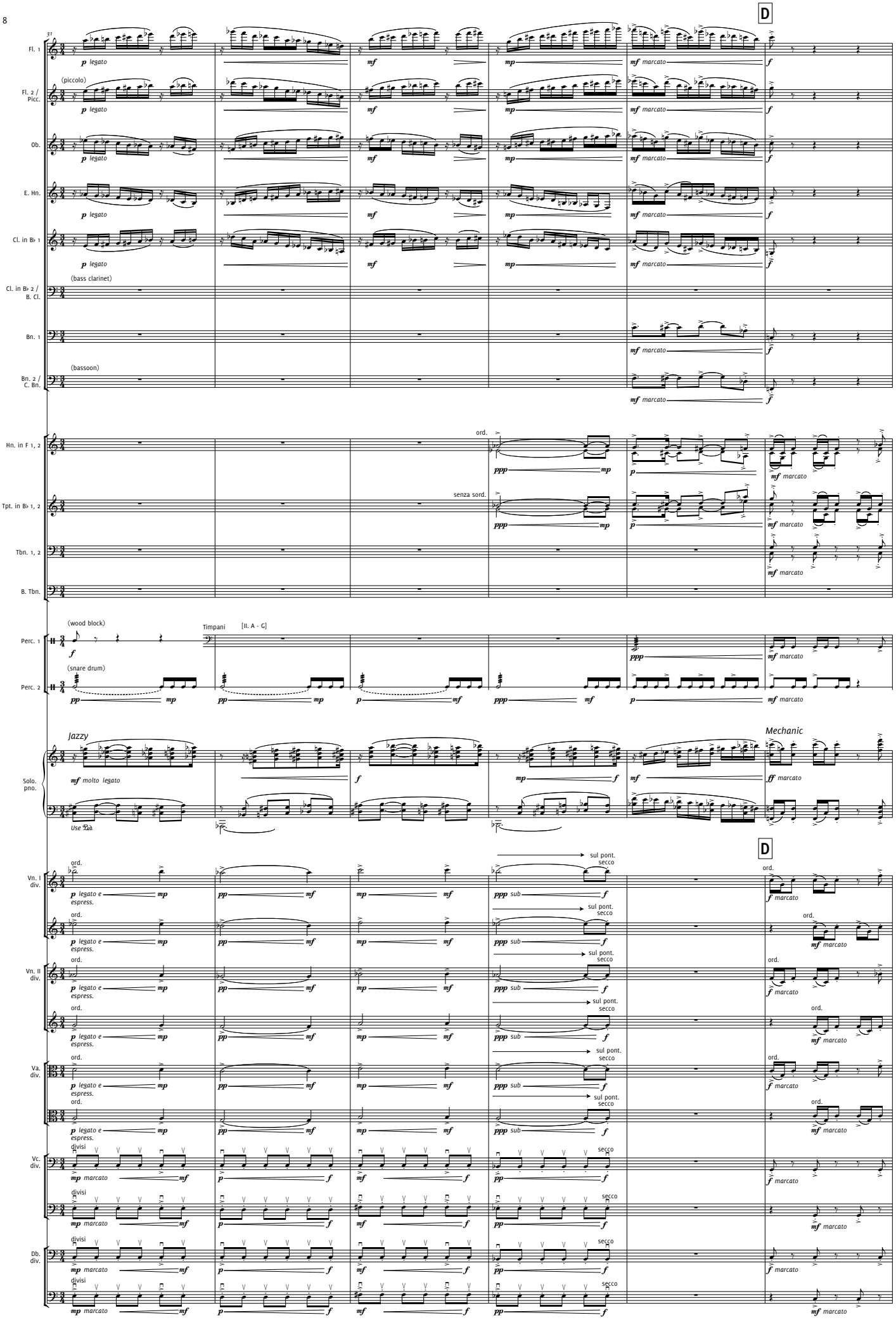
Db. div. pizz. Bartók simile

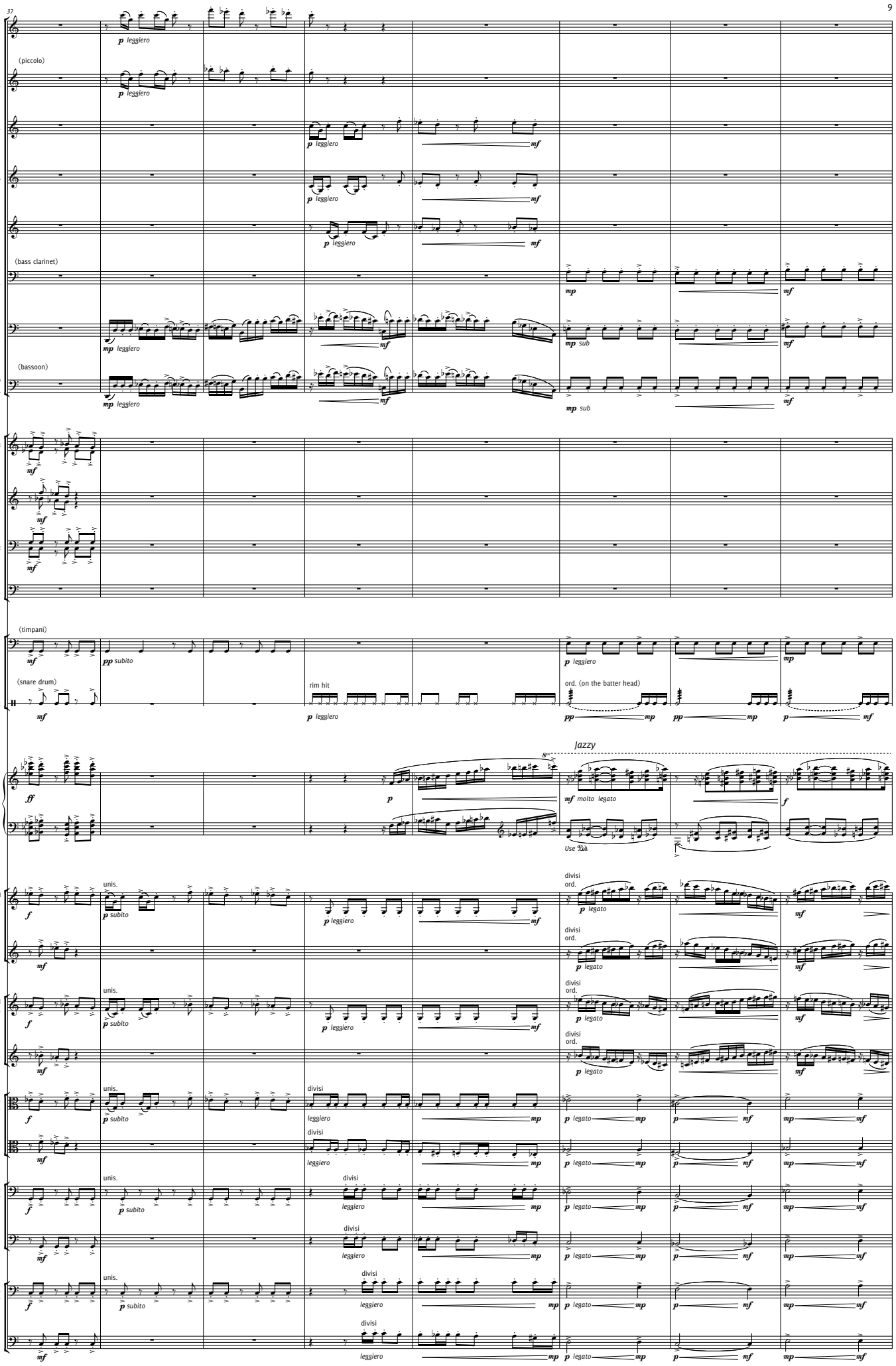

13
Fl. 1
f molto marcato
f
mf
(piccolo)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
senza sord.
mp marcato
B. Tbn.
(timpani)
Perc. 1
mf marcato
sfz
(tubular bells)
Perc. 2
Snare drum
p
Sarcastic, mad
Solo. pno.
ff marcato
ff simile
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
(pizz.)
arco
pizz.
Db. div.

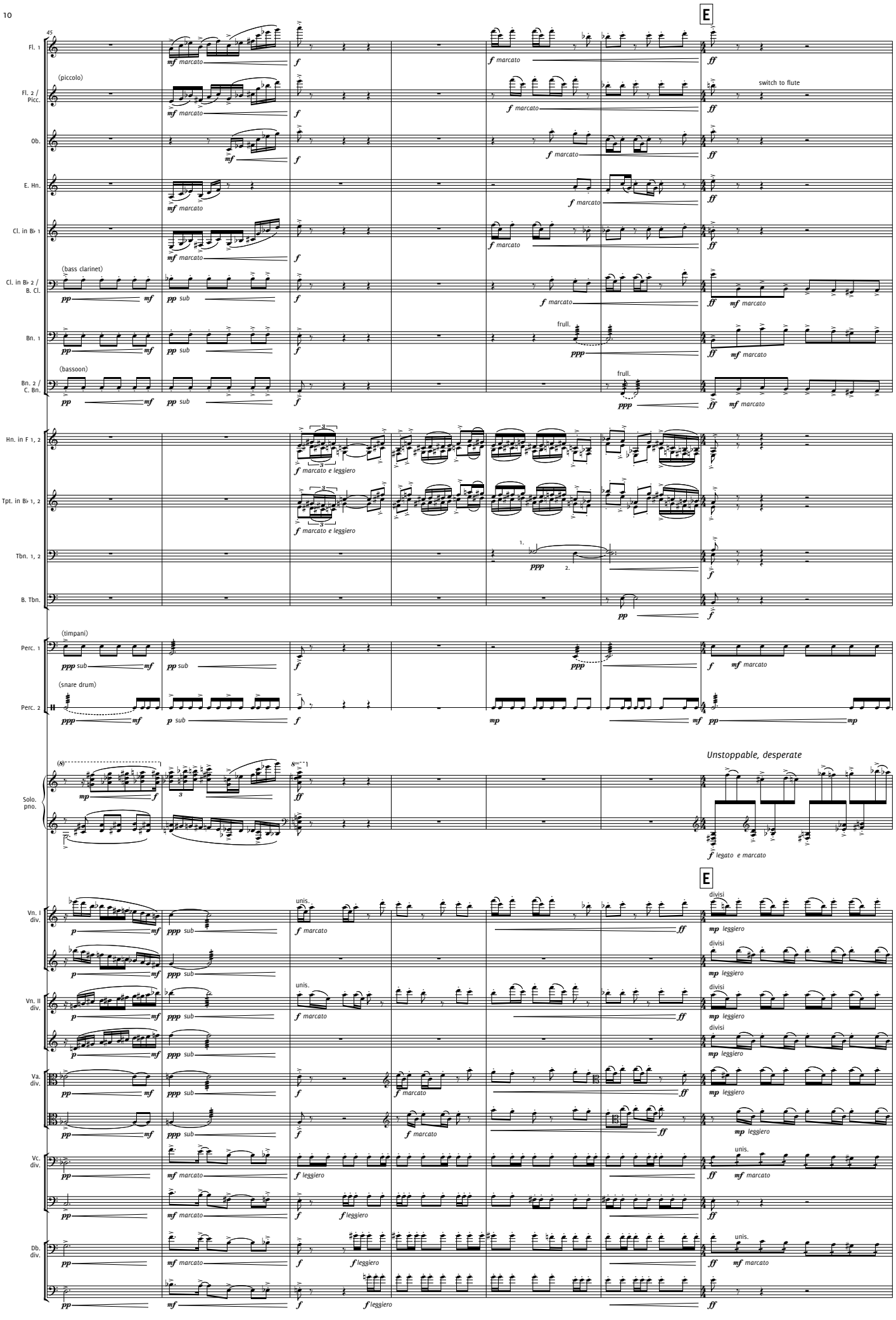

2 + 2 + 2 + 2 + 3
B
16
Fl. 1
(piccolo)
Fl. 2 / Picc.
switch to flute
Flute
Ob.
E. Hn.
Cl. in B♭ 1
subito leggiero
marcato
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
leggiero
frull.
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
senza sord.
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
(timpani)
Perc. 1
sub
marcato
(snare drum)
Perc. 2
Solo. pno.
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
divisi
sul pont.
dolce

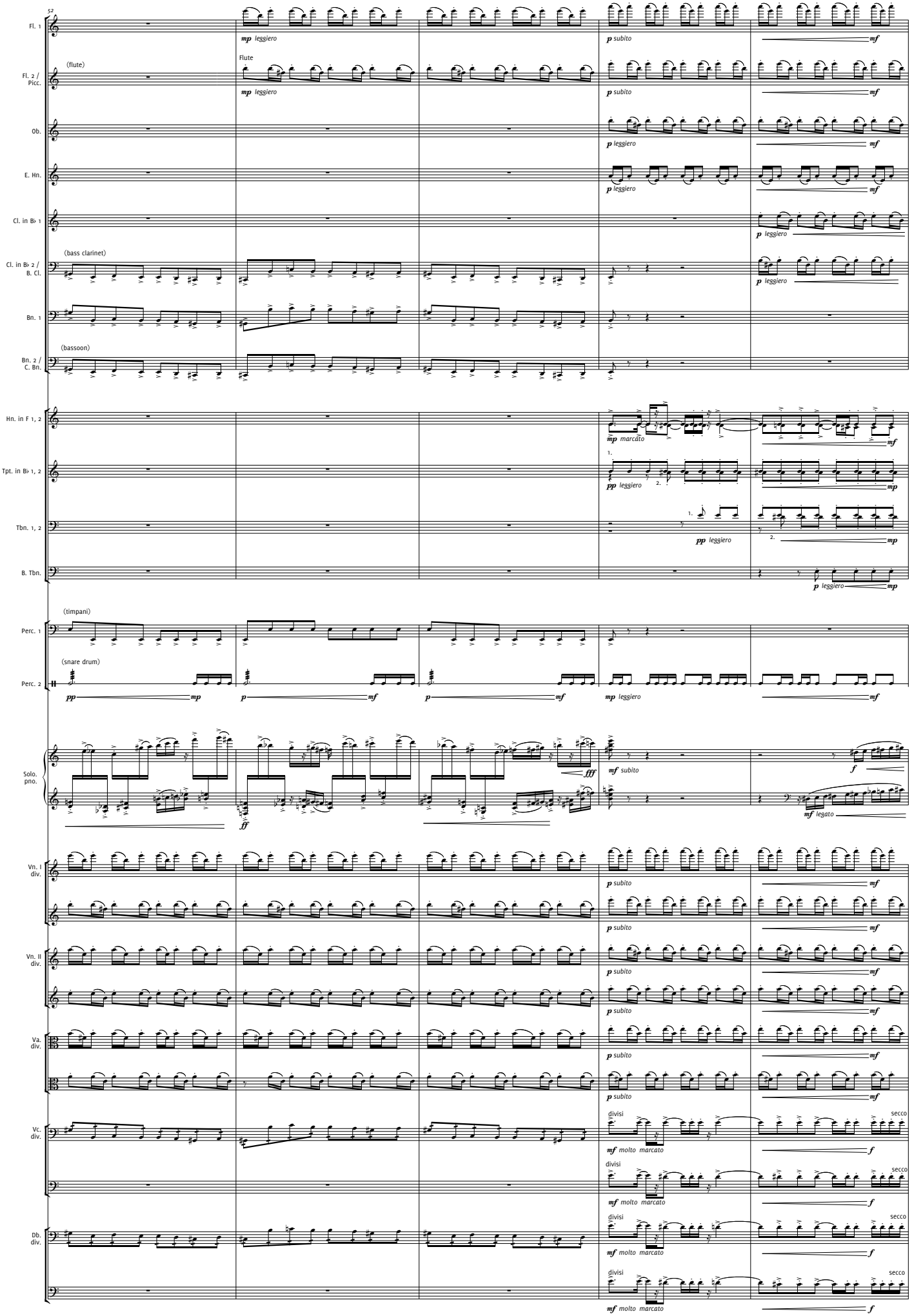

2 + 2 + 2 + 3
20
Fl. 1
(flute)
Fl. 2 / Picc.
switch to piccolo
Ob.
E. Hn.
Cl. in B♭ 1
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
(ord.)
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
(timpani)
Perc. 1
(snare drum)
Perc. 2
The machines got in gear
Solo. pno.
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
ord.
marcato

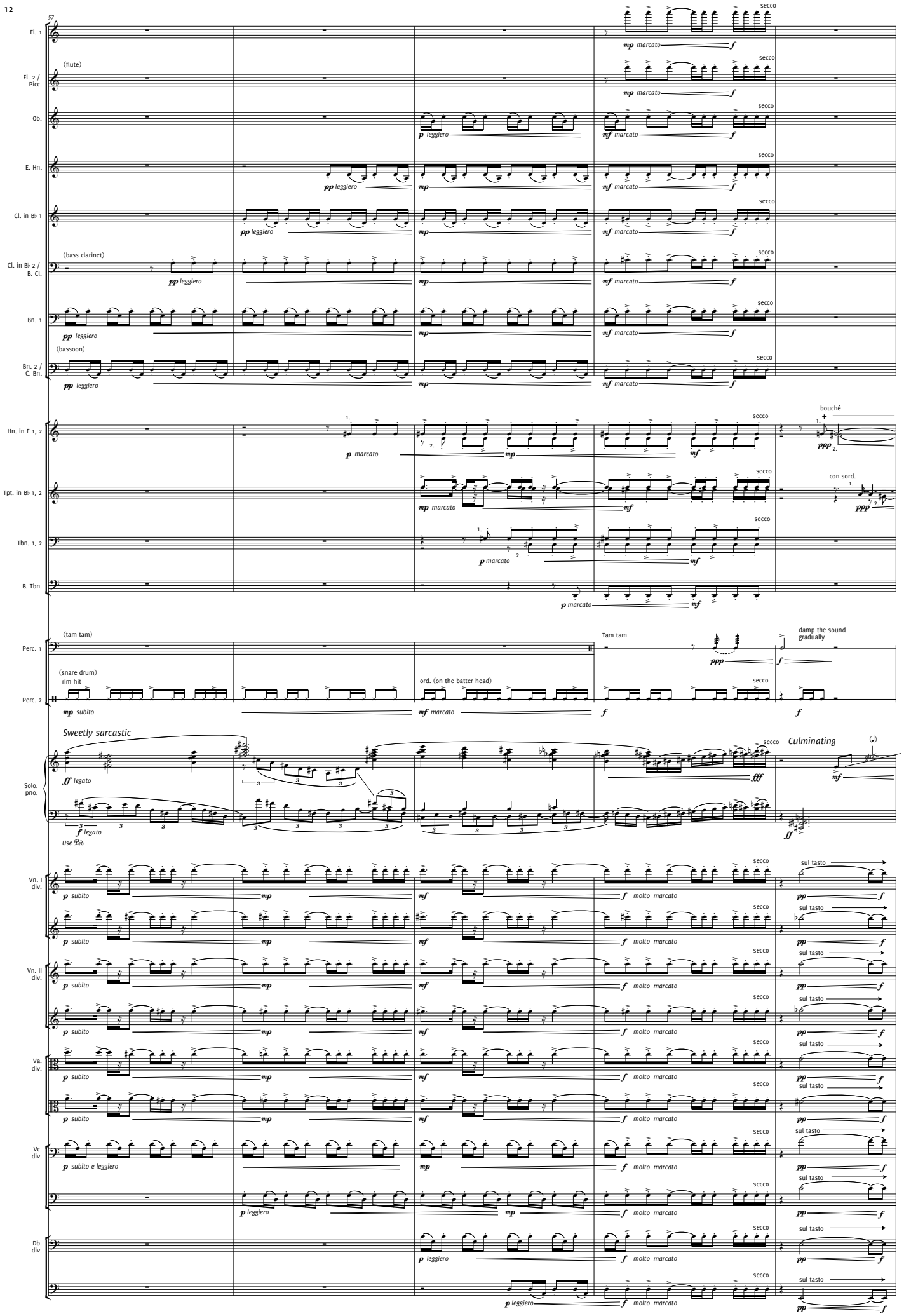

C 3 + 2 + 2
2 + 2 + 3
25
Fl. 1
mp
mf
f
mp
mf leggiero e marcato
f
(piccolo)
Fl. 2 / Picc.
Piccolo
mf leggiero e marcato
f
Ob.
mp
mf
f
mp
mf
E. Hn.
p leggiero
mf
Cl. in B♭ 1
f
mp leggiero
mf
mp
mf
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
ppp
p leggiero
mf
Bn. 1
ppp
f
mp leggiero
mf
mp molto leggiero
mf
(bassoon)
Bn. 2 / C. Bn.
ppp
p leggiero
mf
mp molto leggiero
mf
Hn. in F 1, 2
1.
mf leggiero
f
bouché +
1.
2.
mp leggiero
mf
Tpt. in B♭ 1, 2
con sord.
1.
mp leggiero
Tbn. 1, 2
mp
ppp
1.
p leggiero
mp
B. Tbn.
mp
ppp
p leggiero
mp
(wood block)
Perc. 1
Wood Block
(hard mallets)
mf leggiero
(snare drum)
Perc. 2
mp leggiero
mf
Sneaky and sarcastic
Solo. pno.
(l.h.)
mf
f
ff
mf marcato
f leggiero
ff
f
sf
sf
C
Vn. I div.
sul tasto
ppp
sul tasto
ppp
Vn. II div.
sul tasto
ppp
sul tasto
ppp
Va. div.
sul tasto
ppp
sul tasto
ppp
Vc. div.
unis.
p leggiero
mf
pp subito
Db. div.
unis.
p leggiero
mf
pp subito

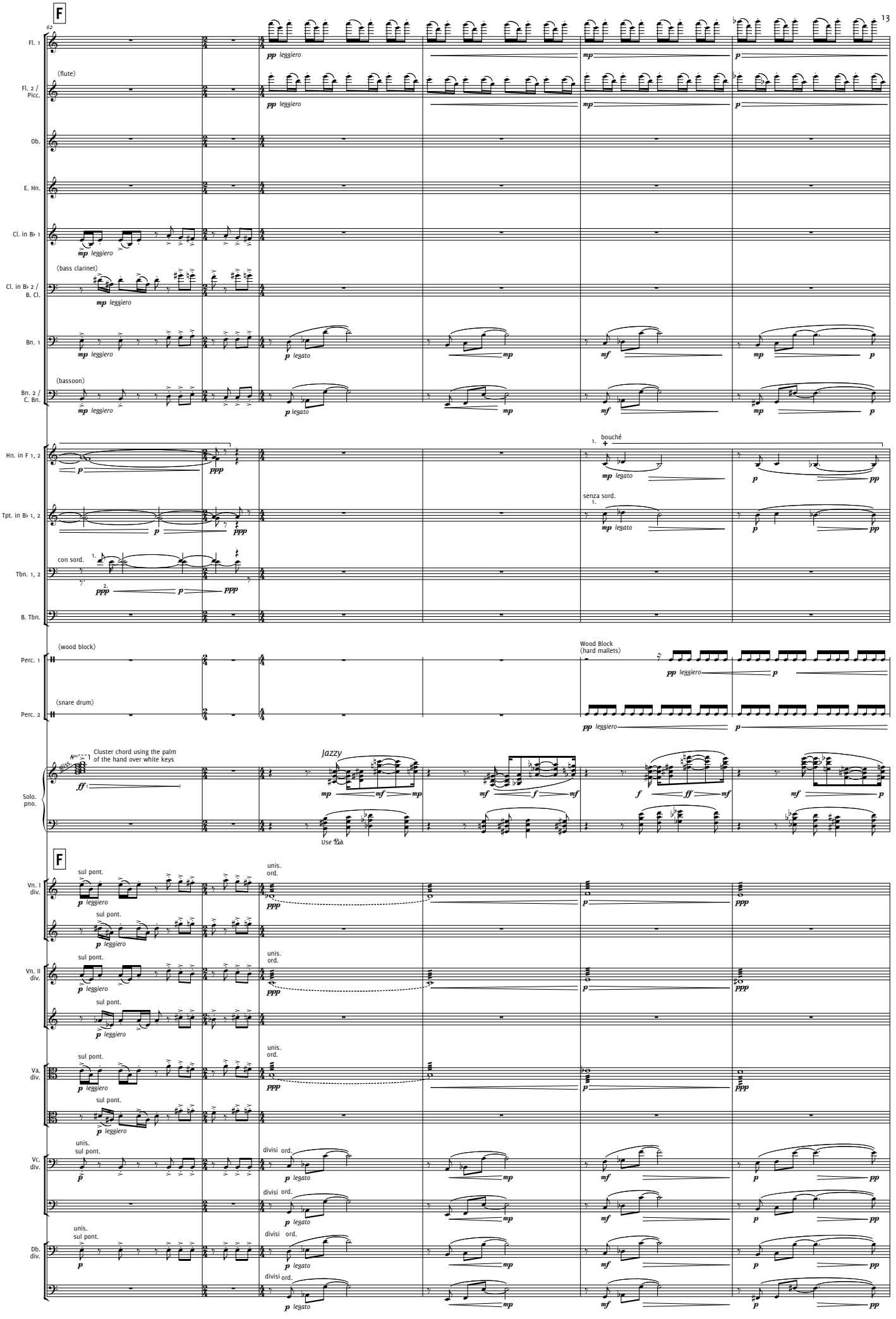

D
31
Fl. 1
p legato
mf
mp
mf marcato
f
Fl. 2 / Picc.
(piccolo)
Ob.
E. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
Hn. in F 1, 2
ord.
ppp
senza sord.
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
Perc. 1
(wood block)
Timpani
[II. A - G]
Perc. 2
(snare drum)
pp
Solo. pno.
Jazzy
mf molto legato
Use Ped.
Mechanic
ff marcato
Vn. I div.
legato e espress.
sub
sul pont.
secco
Vn. II div.
Va. div.
Vc. div.
divisi
Db. div.

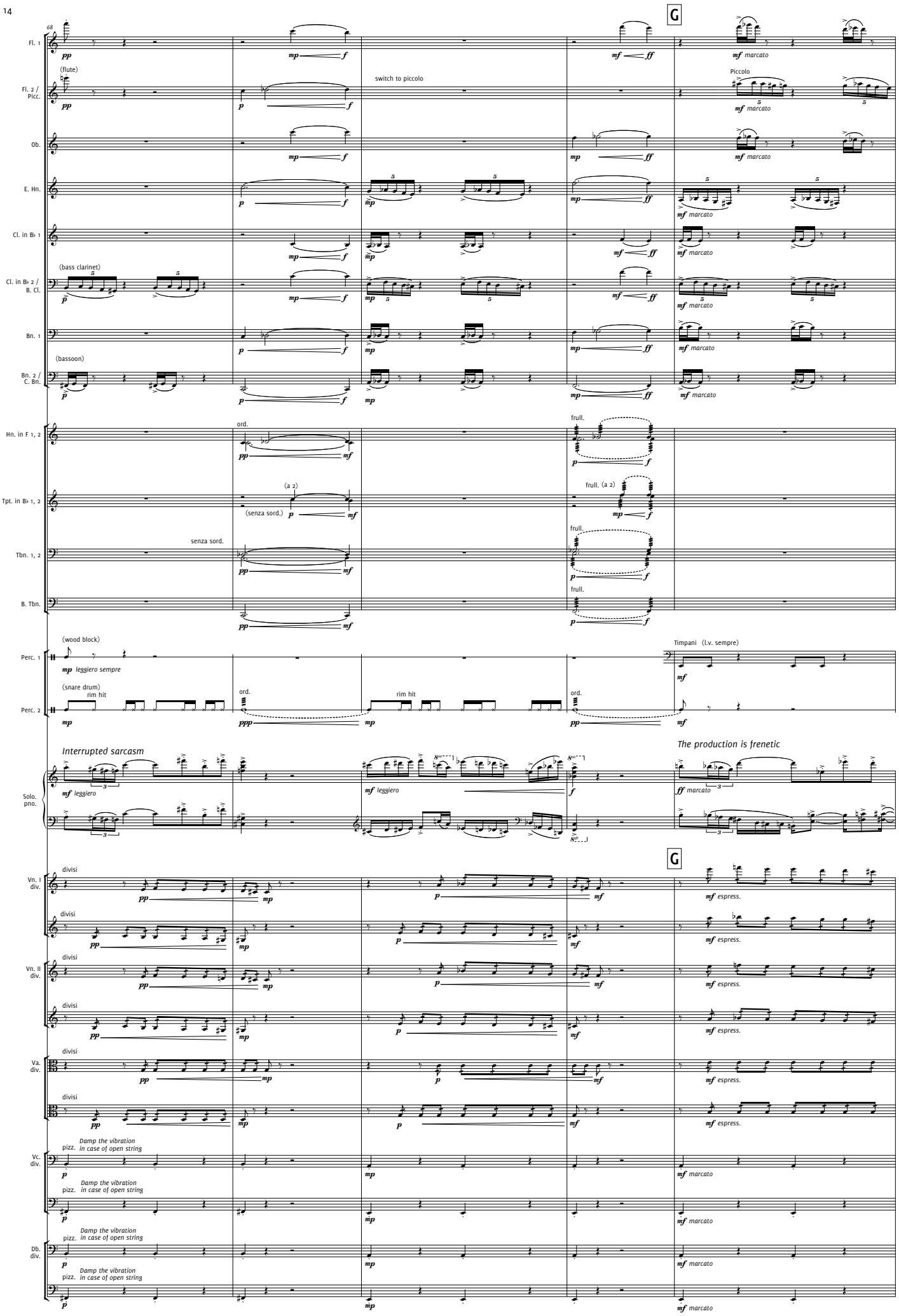

37
Fl. 1
p leggiero
(piccolo)
Fl. 2 / Picc.
p leggiero
Ob.
p leggiero
mf
E. Hn.
p leggiero
mf
Cl. in B♭ 1
p leggiero
mf
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
mp
mf
Bn. 1
mp leggiero
mf
mp sub
mf
(bassoon)
Bn. 2 / C. Bn.
mp leggiero
mf
mp sub
mf
Hn. in F 1, 2
mf
Tpt. in B♭ 1, 2
mf
Tbn. 1, 2
mf
B. Tbn.
(timpani)
Perc. 1
mf
pp subito
p leggiero
mp
(snare drum)
Perc. 2
mf
rim hit
p leggiero
ord. (on the batter head)
pp
mp
pp
mp
p
mf
Jazzy
Solo. pno.
ff
p
mf molto legato
f
Use Ped.
Vn. I div.
f
unis.
p subito
p leggiero
mf
divisi
ord.
p legato
mf
mf
Vn. II div.
f
unis.
p subito
p leggiero
mf
divisi
ord.
p legato
mf
mf
Va. div.
f
unis.
p subito
divisi
leggiero
mp
p legato
mp
p
mf
mp
mf
mf
Vc. div.
f
unis.
p subito
divisi
leggiero
mp
p legato
mp
p
mf
mp
mf
mf
Db. div.
f
unis.
p subito
divisi
leggiero
mp
p legato
mp
p
mf
mp
mf
mf
leggiero
mp
p legato
mp
p
mf
mp
mf

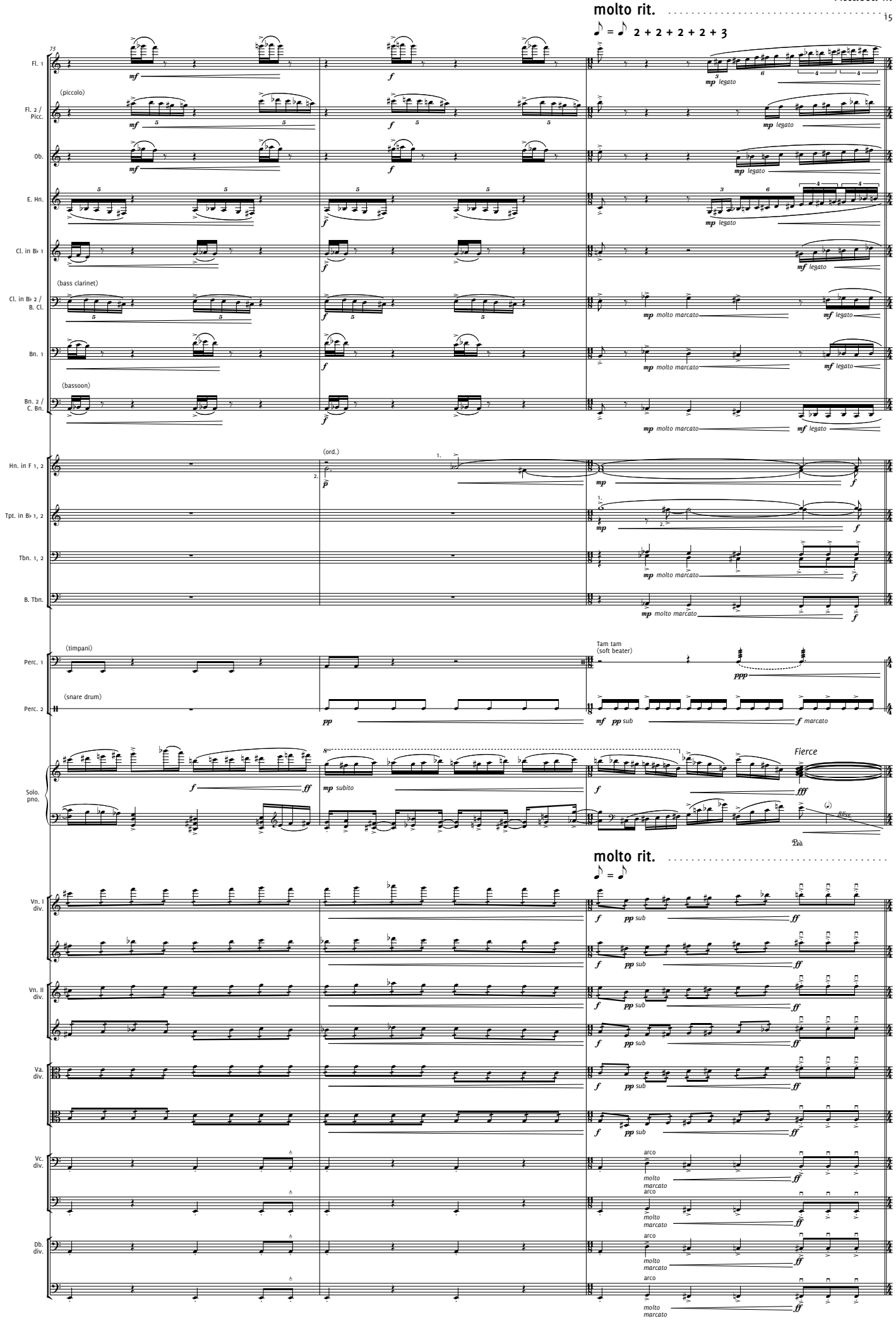

45
E
Fl. 1
Fl. 2 / Picc.
(piccolo)
switch to flute
Ob.
E. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
frull.
Bn. 2 / C. Bn.
(bassoon)
Hn. in F 1, 2
marcato e leggiero
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
Perc. 1
(timpani)
Perc. 2
(snare drum)
Solo. pno.
Unstoppable, desperate
legato e marcato
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
unis.
divisi
leggiero


52
Fl. 1
mp leggiero
p subito
mf
Flute
Fl. 2 / Picc.
(flute)
mp leggiero
p subito
mf
Ob.
p leggiero
mf
E. Hn.
p leggiero
mf
Cl. in B♭ 1
p leggiero
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
p leggiero
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
Hn. in F 1, 2
mp marcato
mf
Tpt. in B♭ 1, 2
1.
pp leggiero
2.
mp
Tbn. 1, 2
1.
pp leggiero
2.
mp
B. Tbn.
p leggiero
mp
Perc. 1
(timpani)
Perc. 2
(snare drum)
pp
mp
p
mf
p
mf
mp leggiero
mf
Solo. pno.
ff
fff
mf subito
f
mf legato
Vn. I div.
p subito
mf
Vn. II div.
p subito
mf
Va. div.
p subito
mf
Vc. div.
divisi
mf molto marcato
secco
f
Db. div.
divisi
mf molto marcato
secco
f

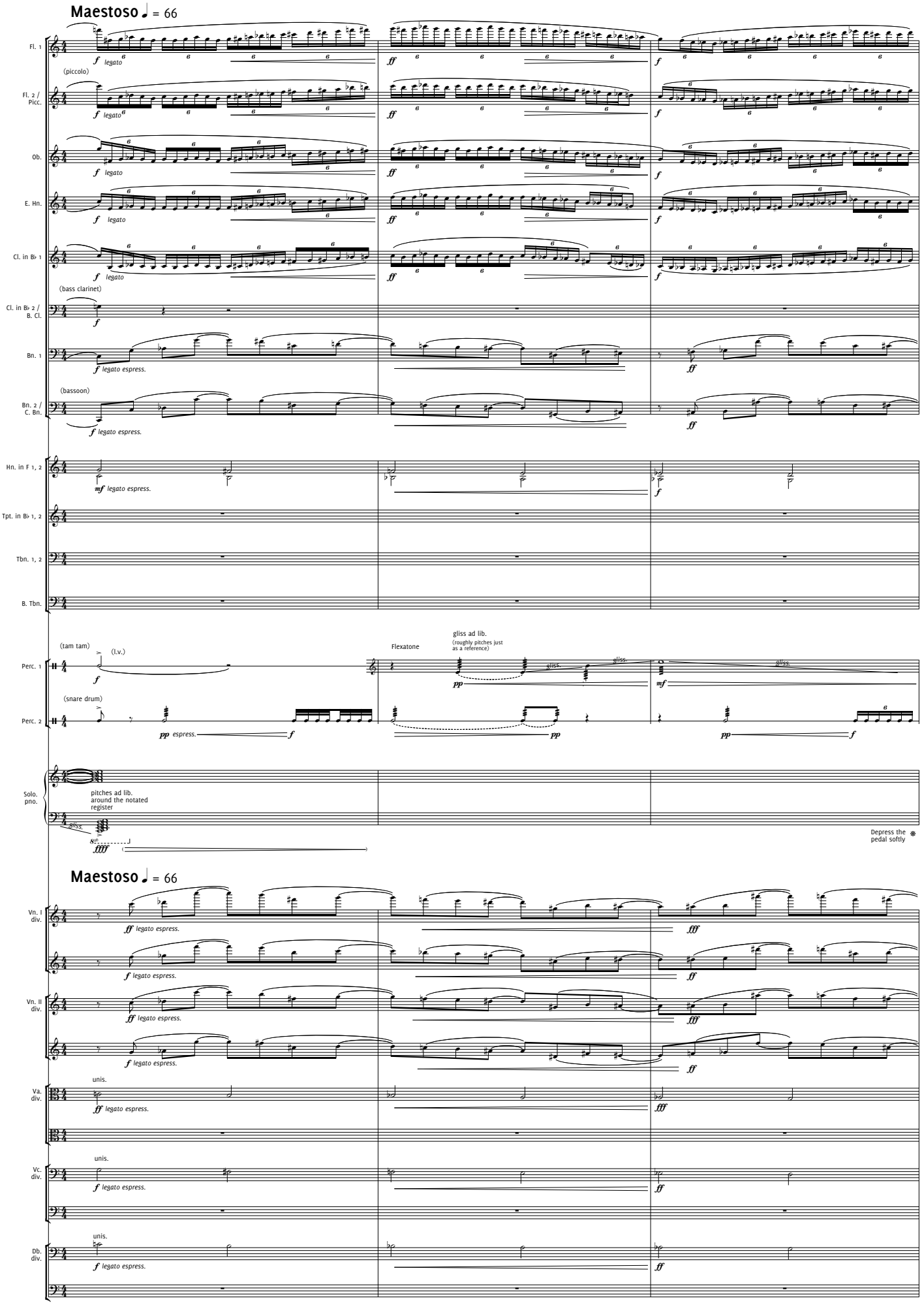

57
Fl. 1
Fl. 2 / Picc.
(flute)
Ob.
E. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
Perc. 1
(tam tam)
Perc. 2
(snare drum)
rim hit
ord. (on the batter head)
Tam tam
damp the sound gradually
Sweetly sarcastic
Solo. pno.
Use Ped.
Culminating
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
secco
sul tasto
molto marcato
p leggiero
p subito e leggiero
mp marcato
mf marcato
p marcato
ff legato
f legato
mp subito
ff
ppp
pp
f
mf
mp
p
ff

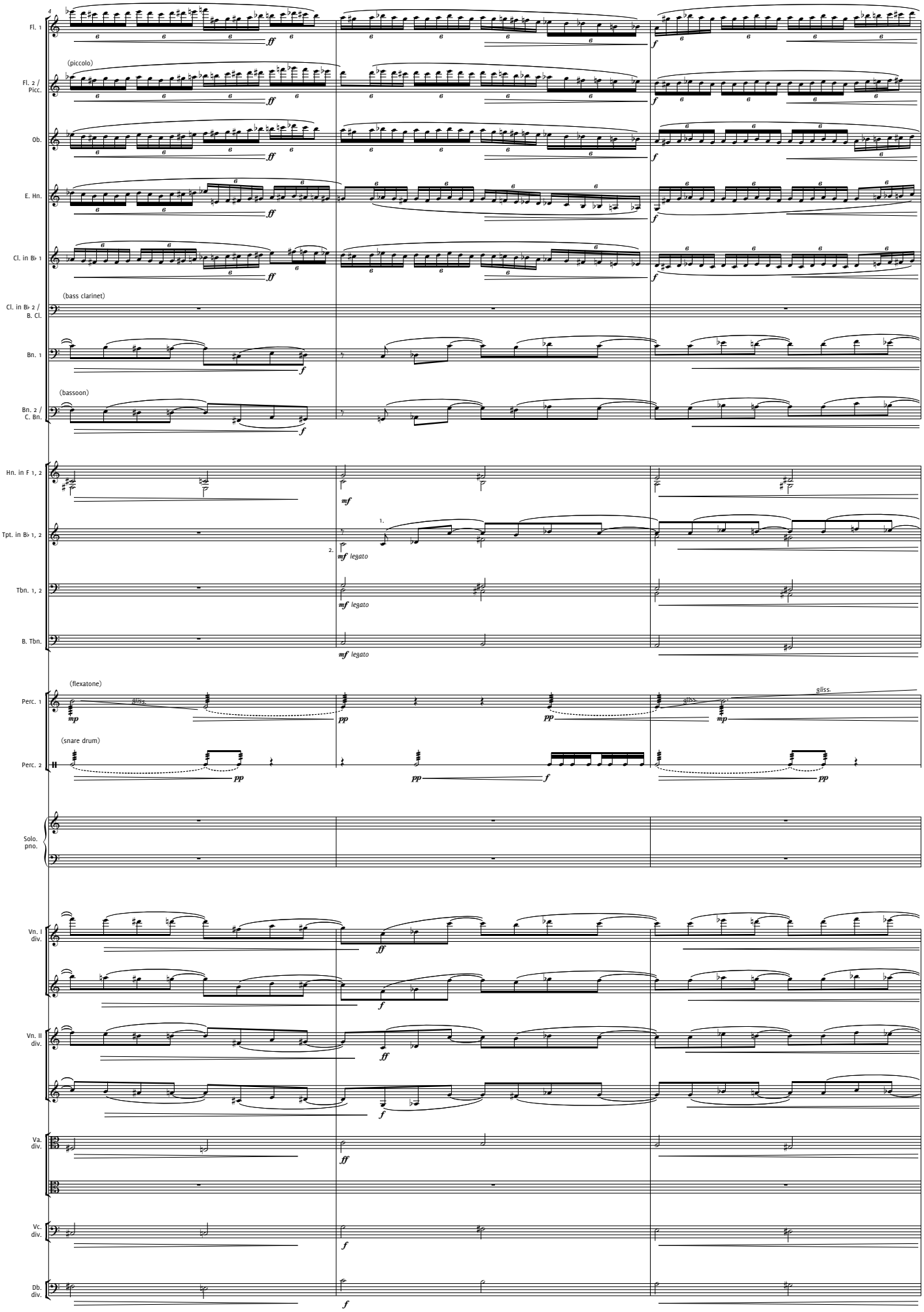

F
62
Fl. 1
(flute)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
bouché
Tpt. in B♭ 1, 2
senza sord.
con sord.
Tbn. 1, 2
B. Tbn.
(wood block)
Perc. 1
Wood Block (hard mallets)
(snare drum)
Perc. 2
Cluster chord using the palm of the hand over white keys
Jazzy
Solo. pno.
Use Ped.
F
sul pont.
unis. ord.
Vn. I div.
Vn. II div.
Va. div.
unis. sul pont.
divisi ord.
Vc. div.
Db. div.

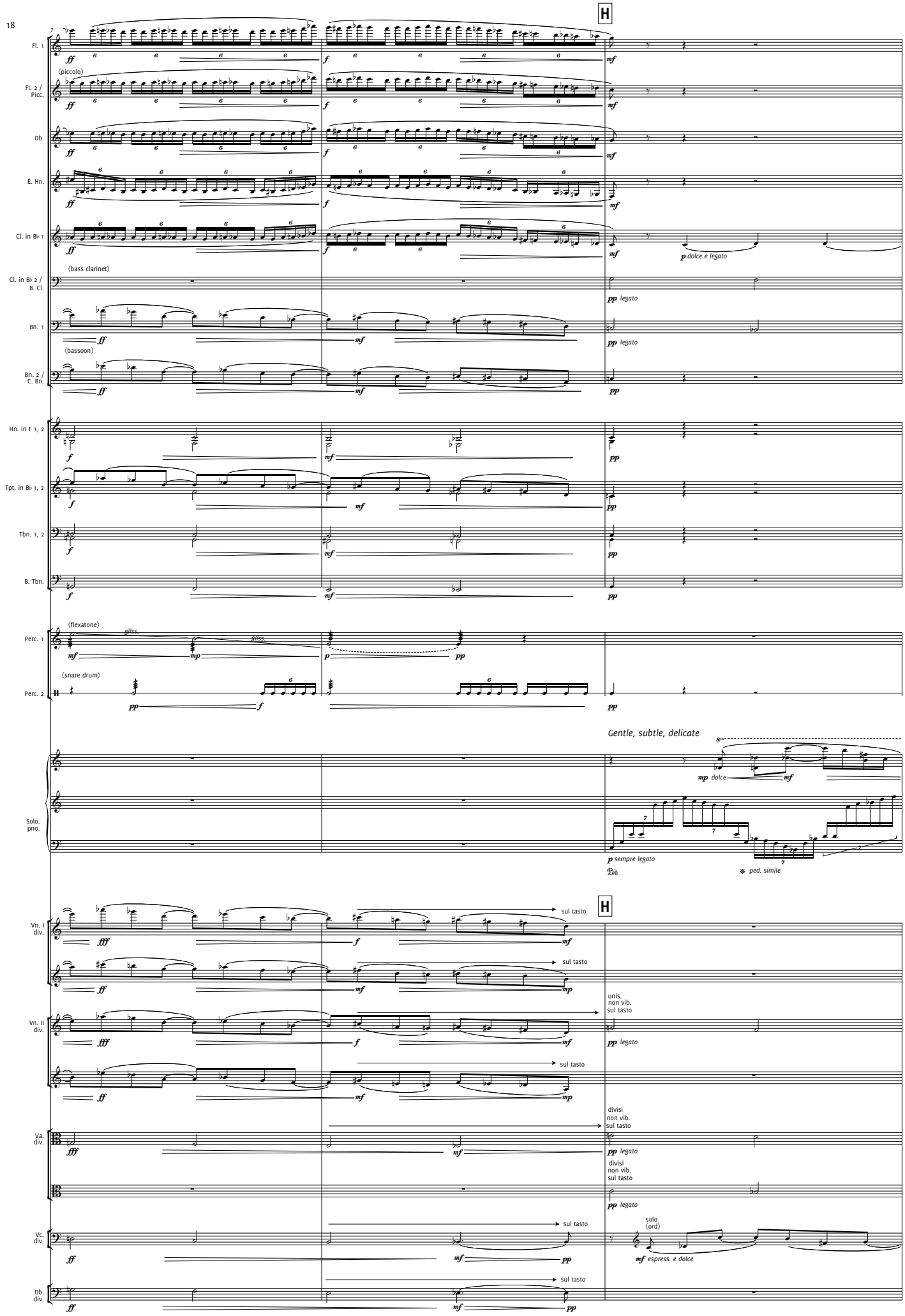

68
G
Fl. 1
Fl. 2 / Picc.
(flute)
switch to piccolo
Piccolo
Ob.
E. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
Hn. in F 1, 2
ord.
frull.
Tpt. in B♭ 1, 2
(a 2)
(senza sord.)
frull. (a 2)
Tbn. 1, 2
senza sord.
B. Tbn.
Perc. 1
(wood block)
leggiero sempre
Timpani (l.v. sempre)
Perc. 2
(snare drum)
rim hit
Solo. pno.
Interrupted sarcasm
leggiero
The production is frenetic
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
divisi
espress.
pizz.
Damp the vibration in case of open string
marcato

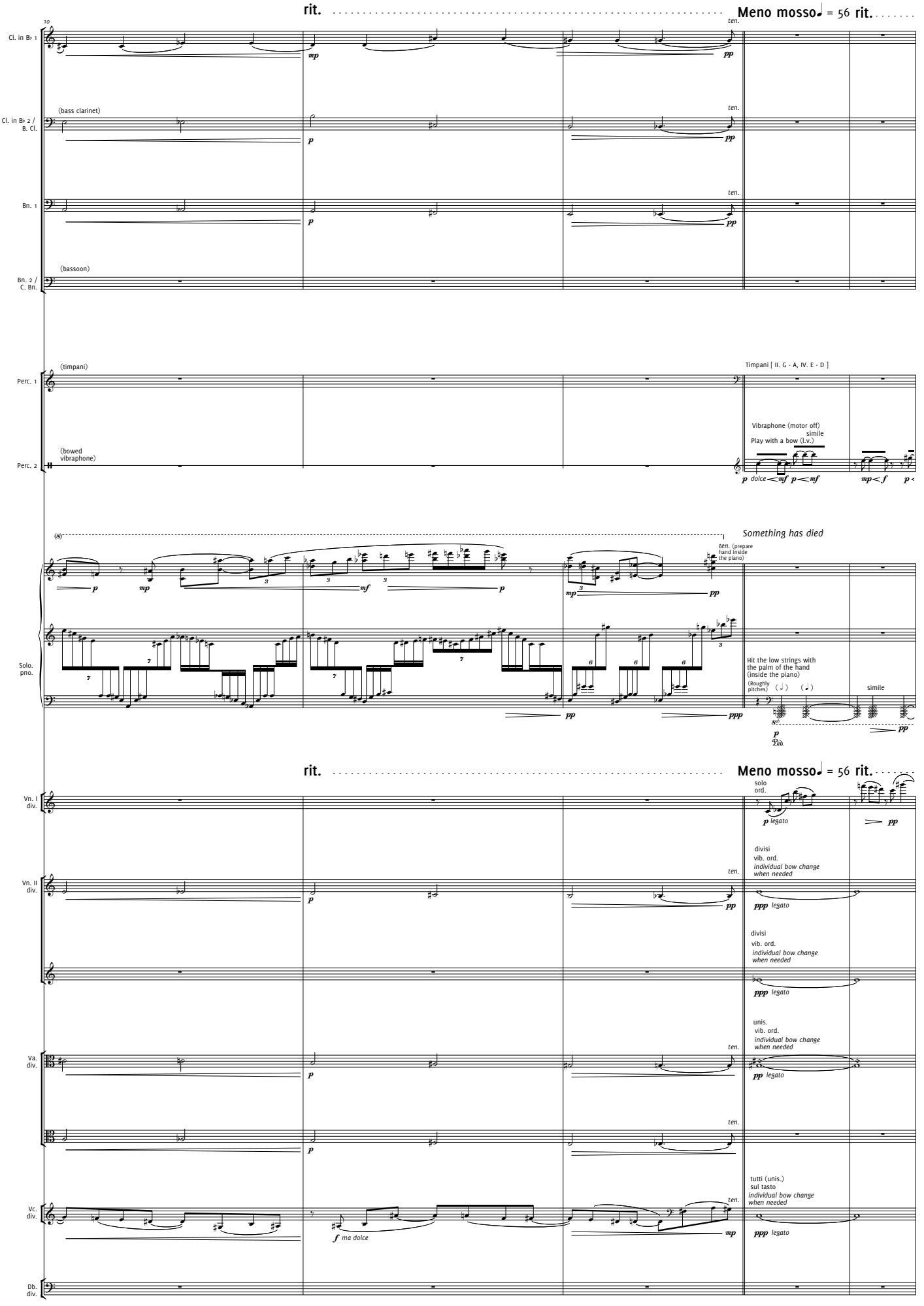

molto rit.
♪ = ♪ 2 + 2 + 2 + 2 + 3
Fl. 1
Fl. 2 / Picc.
(piccolo)
Ob.
E. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
Hn. in F 1, 2
(ord.)
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
Perc. 1
(timpani)
Tam tam
(soft beater)
Perc. 2
(snare drum)
Solo. pno.
Fierce
molto rit.
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
arco
molto marcato

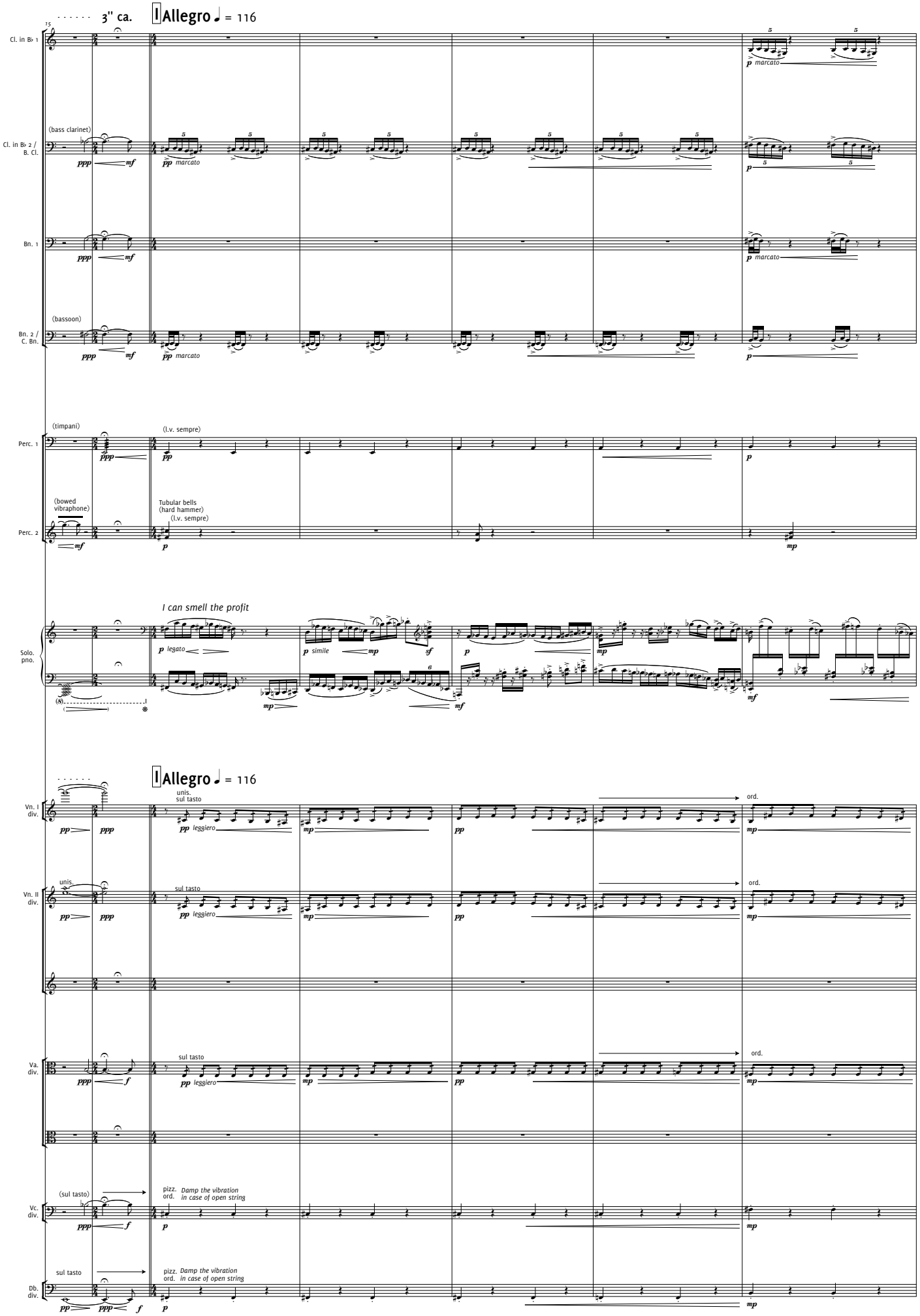
II. The Bargaining Power of Buyers

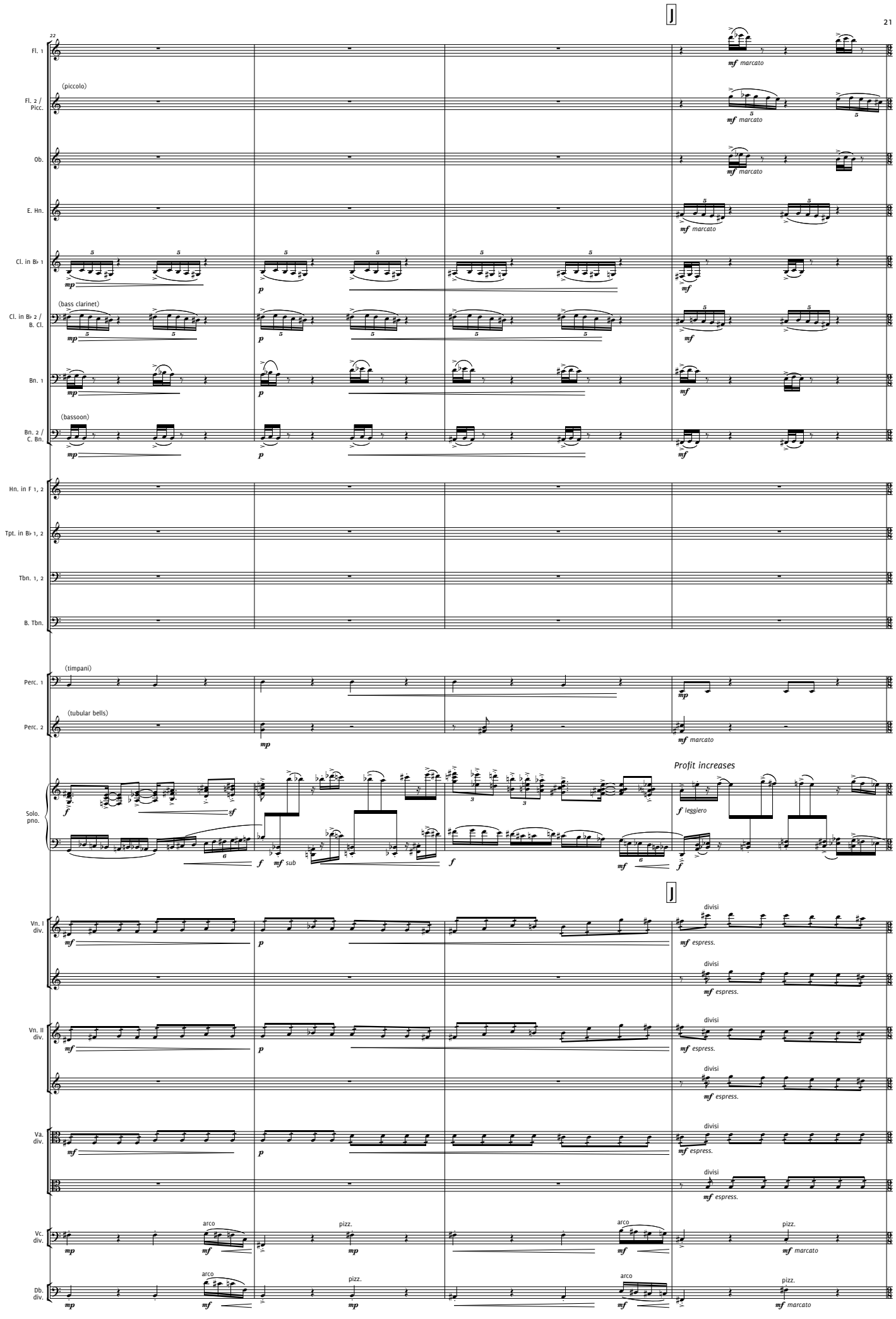


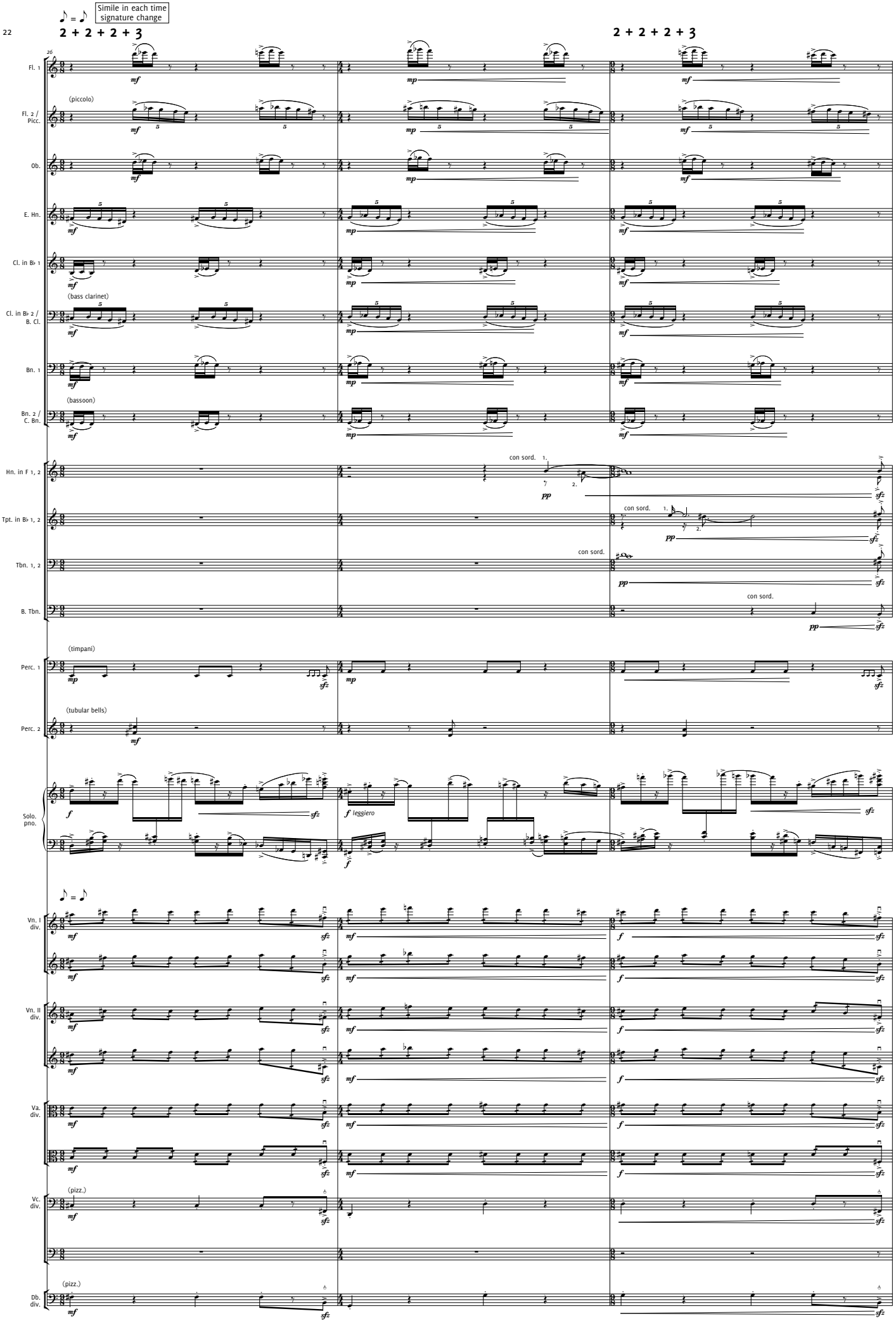

Fl. 1
(piccolo)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
(flexatone)
Perc. 1
(snare drum)
Perc. 2
Solo. pno.
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
gliss.
legato


H
Fl. 1
(piccolo)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
p dolce e legato
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
pp legato
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
(flexatone)
gliss.
Perc. 1
(snare drum)
Perc. 2
Gentle, subtle, delicate
mp dolce
Solo. pno.
p sempre legato
ped. simile
H
Vn. I div.
sul tasto
Vn. II div.
unis.
non vib.
sul tasto
pp legato
Va. div.
divisi
non vib.
sul tasto
Vc. div.
solo
(ord)
mf espress. e dolce
Db. div.


rit.
Meno mosso ♩ = 56 rit.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
Perc. 1
(timpani)
Timpani [II. G - A, IV. E - D]
Perc. 2
(bowed vibraphone)
Vibraphone (motor off)
simile
Play with a bow (l.v.)
Something has died
ten. (prepare hand inside the piano)
Solo. pno.
Hit the low strings with the palm of the hand (inside the piano)
(Roughly pitches)
simile
Vn. I div.
solo
ord.
legato
Vn. II div.
divisi
vib. ord.
individual bow change when needed
Va. div.
unis.
vib. ord.
individual bow change when needed
Vc. div.
tutti (unis.)
sul tasto
individual bow change when needed
ma dolce
Db. div.


3" ca.
I Allegro ♩ = 116
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
marcato
(timpani)
(l.v. sempre)
Perc. 1
(bowed vibraphone)
Tubular bells (hard hammer)
Perc. 2
I can smell the profit
legato
simile
Solo. pno.
I Allegro ♩ = 116
Vn. I div.
unis.
sul tasto
leggiero
ord.
Vn. II div.
Va. div.
(sul tasto)
Vc. div.
pizz.
Damp the vibration in case of open string
Db. div.


22
Fl. 1
mf marcato
(piccolo)
Fl. 2 / Picc.
mf marcato
Ob.
mf marcato
E. Hn.
mf marcato
Cl. in B♭ 1
mp
p
mf
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
mp
p
mf
Bn. 1
mp
p
mf
(bassoon)
Bn. 2 / C. Bn.
mp
p
mf
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
(timpani)
Perc. 1
mp
(tubular bells)
Perc. 2
mp
mf marcato
Profit increases
Solo. pno.
f
sf
f
mf sub
f
mf
f leggiero
Vn. I div.
mf
p
divisi
mf espress.
Vn. II div.
mf
p
divisi
mf espress.
Va. div.
mf
p
divisi
mf espress.
Vc. div.
mp
arco
mf
pizz.
mp
arco
mf
pizz.
mf marcato
Db. div.
mp
arco
mf
pizz.
mp
arco
mf
pizz.
mf marcato


♪ = ♪
Simile in each time signature change
2 + 2 + 2 + 3
2 + 2 + 2 + 3
26
Fl. 1
Fl. 2 / Picc.
(piccolo)
Ob.
E. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
Hn. in F 1, 2
con sord.
Tpt. in B♭ 1, 2
con sord.
Tbn. 1, 2
con sord.
B. Tbn.
con sord.
(timpani)
Perc. 1
(tubular bells)
Perc. 2
Solo. pno.
leggiero
♪ = ♪
Vn. I div.
Vn. II div.
Va. div.
(pizz.)
Vc. div.
(pizz.)
Db. div.

29

Fl. 1

f molto marcato

mf

(piccolo)

Fl. 2 / Picc.

f molto marcato

mf

Ob.

f molto marcato

mf

E. Hn.

f molto marcato

mf

Cl. in B♭ 1

f molto marcato

mf

(bass clarinet)

Cl. in B♭ 2 / B. Cl.

f molto marcato

mf

Bn. 1

f molto marcato

mf

(bassoon)

Bn. 2 / C. Bn.

f molto marcato

mf

Hn. in F 1, 2

Tpt. in B♭ 1, 2

Tbn. 1, 2

senza sord.

mp molto marcato

B. Tbn.

senza sord.

mp molto marcato

(timpani)

Perc. 1

mf marcato

sfz

mp

(tubular bells)

Perc. 2

f

Snare drum

p leggiero

Sarcastic, mad (about the profit)

Solo. pno.

ff marcato

sfz

ff simile

Vn. I div.

f

sfz

mf

Vn. II div.

f

sfz

mf

Va. div.

f

sfz

mf

Vc. div.

f

arco

mf

f

pizz.

sfz

mf

arco

Db. div.

f

arco

mf

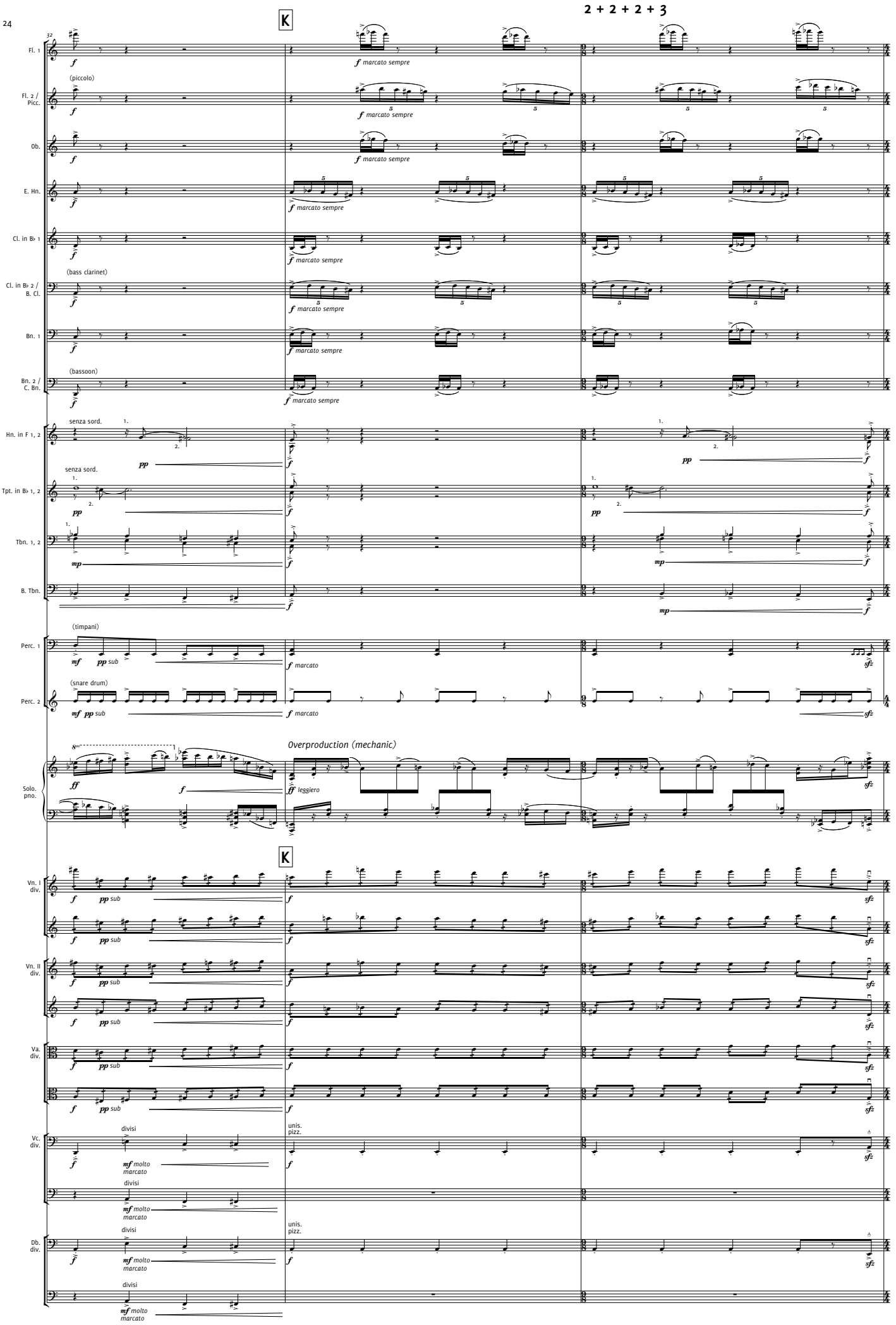
f

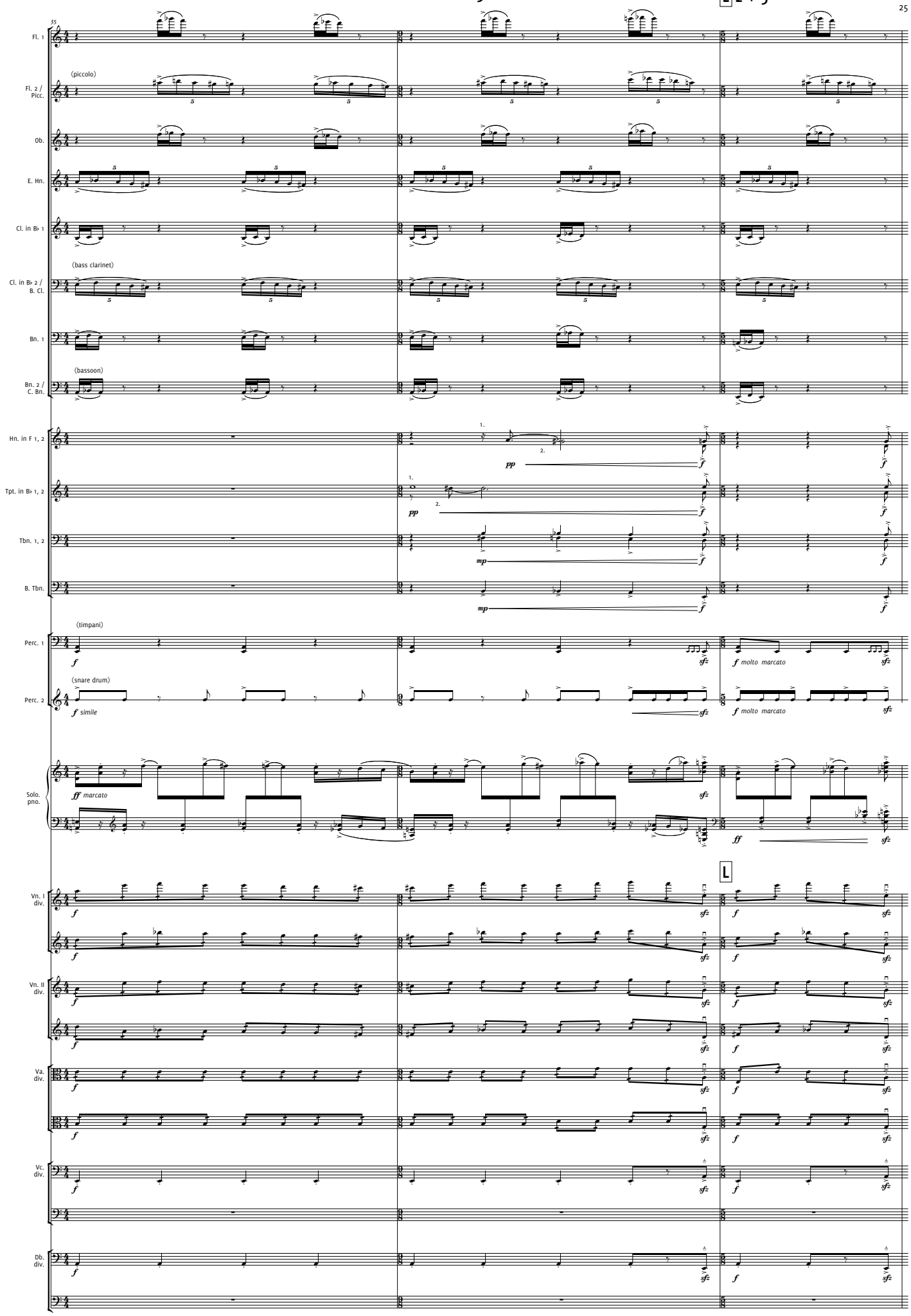
pizz.

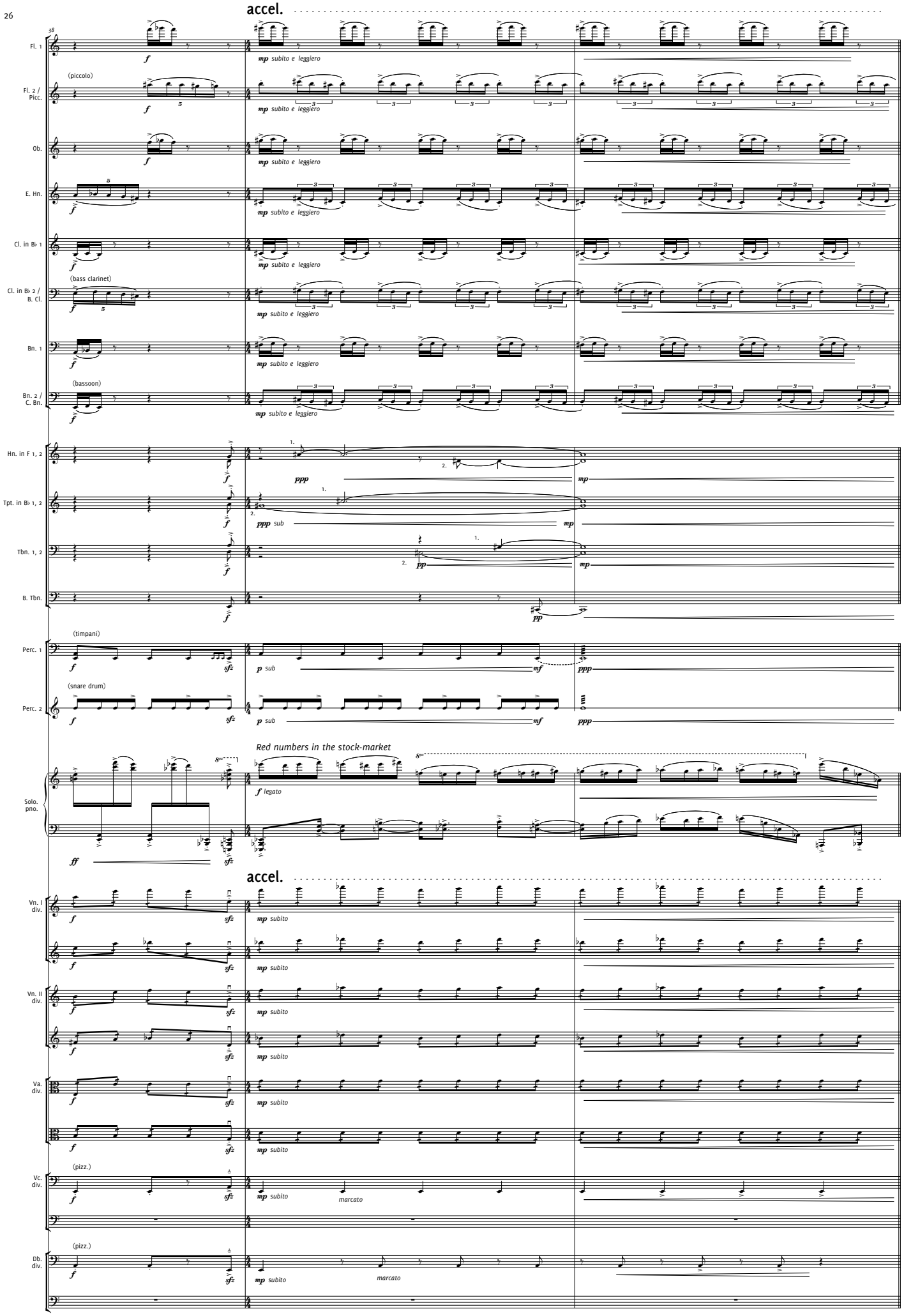
sfz

mf

arco


K
2 + 2 + 2 + 3
32
Fl. 1
f marcato sempre
(piccolo)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
senza sord.
Hn. in F 1, 2
pp
Tpt. in B♭ 1, 2
Tbn. 1, 2
mp
B. Tbn.
(timpani)
Perc. 1
mf pp sub
f marcato
(snare drum)
Perc. 2
Overproduction (mechanic)
Solo. pno.
ff
ff leggiero
sfz
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
divisi
mf molto marcato
unis. pizz.
Db. div.


2 + 2 + 2 + 3
L 2 + 3
35
Fl. 1
Fl. 2 / Picc.
(piccolo)
Ob.
E. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
Perc. 1
(timpani)
Perc. 2
(snare drum)
f simile
f molto marcato
Solo. pno.
ff marcato
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
L


accel.
38
Fl. 1
(piccolo)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
mp subito e leggiero
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
ppp
ppp sub
pp
mp
(timpani)
Perc. 1
(snare drum)
Perc. 2
p sub
mf
Red numbers in the stock-market
Solo. pno.
f legato
ff
accel.
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
(pizz.)
mp subito
marcato

Più mosso ♩ = 126

41

Fl. 1 — *f molto marcato* — *mf sub* — *ff* — secco

Fl. 2 / Picc. — (piccolo) — *f* — *mf molto marcato* — *ff* — secco — switch to flute

Ob. — *f molto marcato* — *mf sub* — *ff* — secco

E. Hn. — *f* — *mf molto marcato* — *ff* — secco

Cl. in B♭ 1 — *mf molto marcato* — *ff* — secco

Cl. in B♭ 2 / B. Cl. — (bass clarinet) — *f molto marcato* — *mp sub* — *ff* — secco

Bn. 1 — *f molto marcato* — *mp sub* — *ff* — secco

Bn. 2 / C. Bn. — (bassoon) — *mf molto marcato* — *mp sub* — *ff* — secco — switch to contrabassoon

Hn. in F 1, 2 — *mf molto marcato* — *p sub* — *f* — secco

Tpt. in B♭ 1, 2 — *mp molto marcato* — *p sub* — *f* — secco

Tbn. 1, 2 — *mf molto marcato* — *p sub* — *f* — secco

B. Tbn. — *mp molto marcato* — *p sub* — *f* — secco

Perc. 1 — (timpani) — *mf molto marcato* — *f* — *p sub* — *f* — secco

Perc. 2 — (snare drum) — *mf molto marcato* — *f* — *p sub* — *f* — secco

Extremely frenetic (desperation)

Solo. pno. — *ff marcato* — *fff* — *f* — *ffff* — secco — *sf* — *sf*

Più mosso ♩ = 126

Vn. I div. — *f molto marcato* — *mp sub* — *ff* — secco

mf molto marcato — *mp* — *ff* — secco

Vn. II div. — *f molto marcato* — *mp sub* — *ff* — secco

mf molto marcato — *mp* — *ff* — secco

Va. div. — *f molto marcato* — *mp sub* — *ff* — secco

mf molto marcato — *mp* — *ff* — secco

Vc. div. — arco — *f molto marcato* — divisi — *mp sub* — *ff* — secco

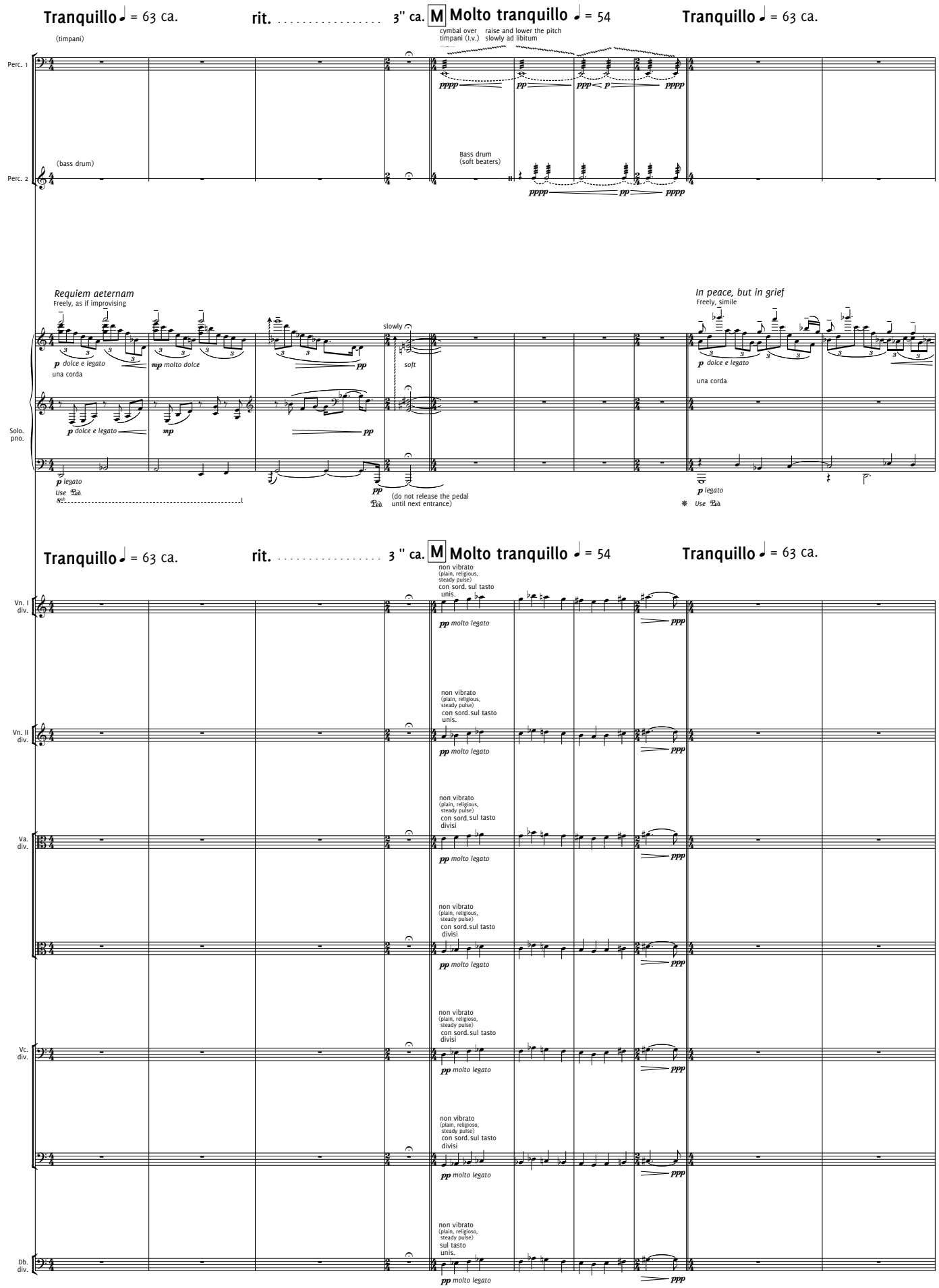
divisi — *mp sub* — *ff* — secco

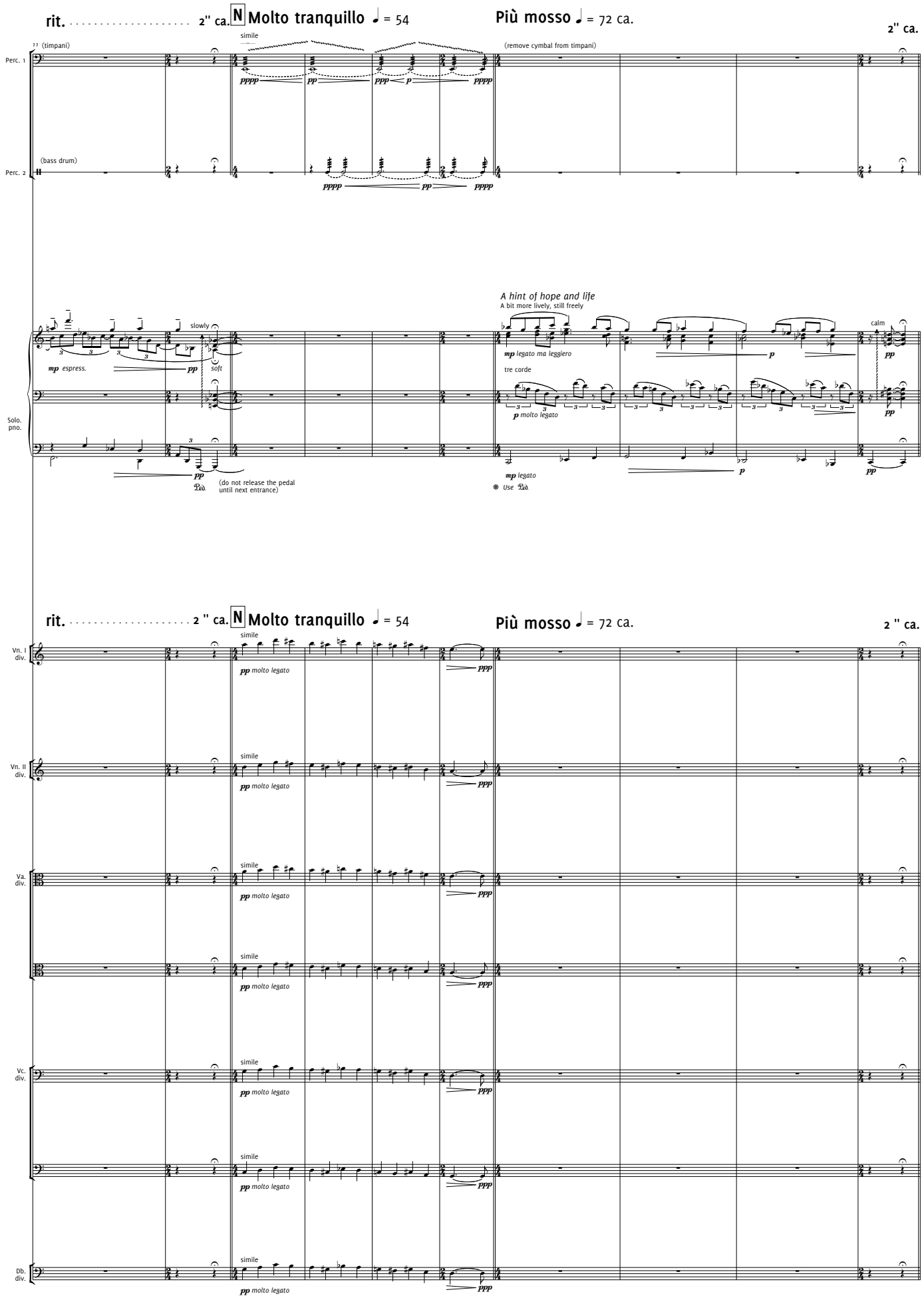
Db. div. — arco — *f molto marcato* — divisi — *mp sub* — *ff* — secco

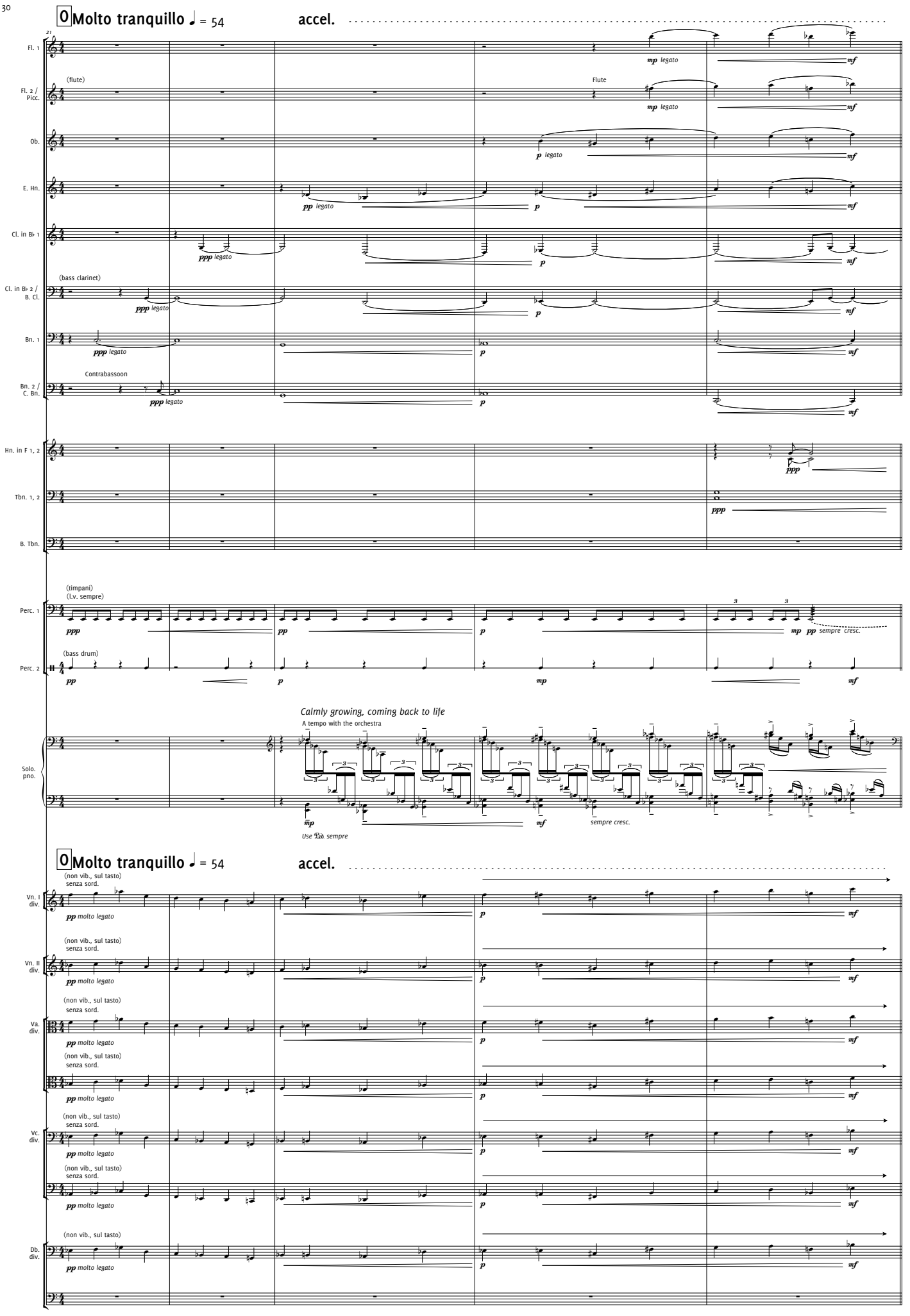
divisi — *mp sub* — *ff* — secco

III. The Threat of New Entrants

Candenza




rit.
2'' ca.
N
Molto tranquillo ♩ = 54
Più mosso ♩ = 72 ca.
2'' ca.
Perc. 1
(timpani)
simile
(remove cymbal from timpani)
Perc. 2
(bass drum)
Solo. pno.
slowly
mp espress.
pp
soft
(do not release the pedal until next entrance)
A hint of hope and life
A bit more lively, still freely
mp legato ma leggiero
tre corde
p molto legato
mp legato
Use
calm
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
pp molto legato
ppp


O Molto tranquillo ♩ = 54
accel.
21
Fl. 1
Fl. 2 / Picc.
(flute)
Flute
Ob.
E. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
Contrabassoon
Hn. in F 1, 2
Tbn. 1, 2
B. Tbn.
(timpani)
(l.v. sempre)
Perc. 1
Perc. 2
(bass drum)
sempre cresc.
Calmly growing, coming back to life
A tempo with the orchestra
Solo. pno.
Use Ped. sempre
sempre cresc.
O Molto tranquillo ♩ = 54
accel.
(non vib., sul tasto)
senza sord.
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
molto legato

Attacca IV.

♩ = 80 **Molto tranquillo** ♩ = 54 ca. **molto rit.** . . . . . **3" ca.**

26

Fl. 1 — *p sub* — secco *f*

Fl. 2 / Picc. — (flute) — *p sub* — secco *f* — switch to piccolo

Ob. — *p sub* — secco *f*

E. Hn. — (English horn) — *p sub* — secco *f*

Cl. in B♭ 1 — *p sub* — secco *mf*

Cl. in B♭ 2 / B. Cl. — (bass clarinet) — *p sub* — secco *mf*

Bn. 1 — *p sub* — secco *mf*

Bn. 2 / C. Bn. — (contrabassoon) — *p sub* — secco *mf* — switch to bassoon

Hn. in F 1, 2 — *mf* — *pp*

Tbn. 1, 2 — *mf* — *pp*

B. Tbn. — *mf* — *pp*

Perc. 1 — (timpani) — *cresc.* — *mf* — (l.v.) *f* — damp the sound softly — [II. A - G, III. B - C, IV. D - E]

Perc. 2 — (bass drum) — *f* — (l.v.)

Solo. pno. — *Freely, fiery* — *f legato espress.* — *ff* — *f* — *ff* — With the timpani — *fff marcato* — *But I'm afraid there is no hope* — Freely, soft and calm — *p dolce e legato* — una corda — Use Ped. — *mp* — *p* — *pp*

❋

♩ = 80 **Molto tranquillo** ♩ = 54 ca. **molto rit.** . . . . . **3 " ca.**

Vn. I div. — ord. (non vib.) — *p sub* — secco *f*

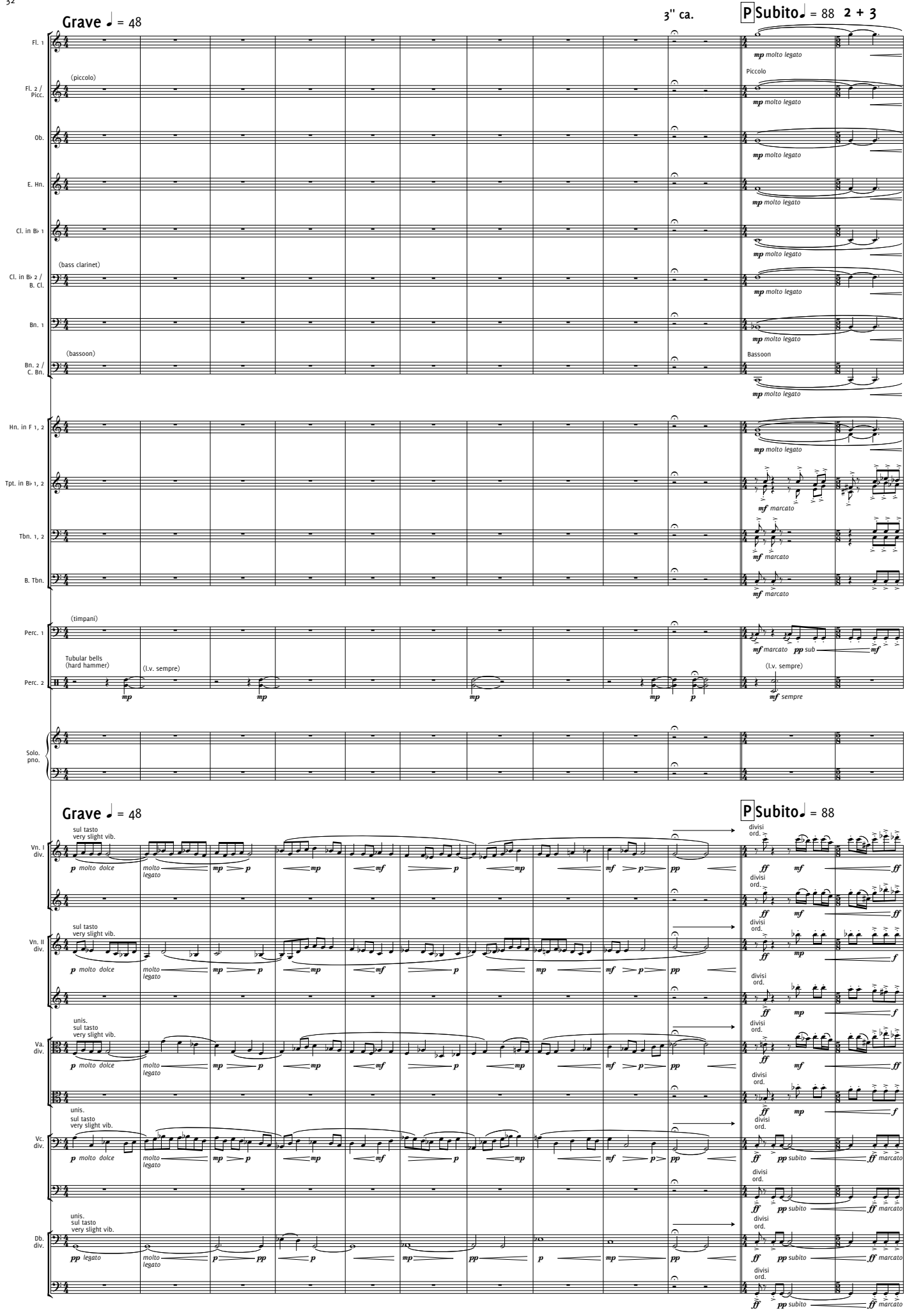
Vn. II div. — ord. (non vib.) — *p sub* — secco *f*

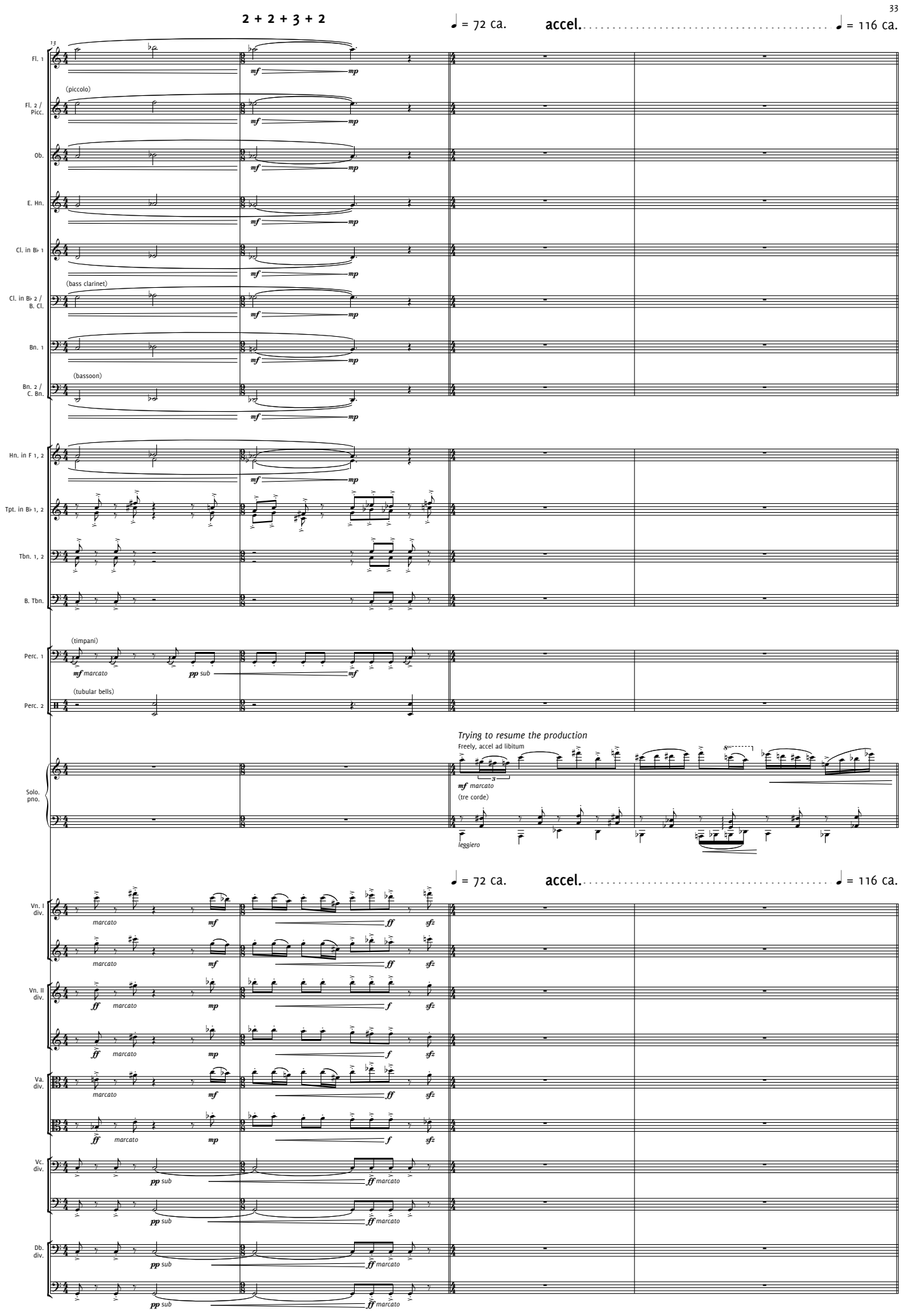
Va. div. — ord. (non vib.) — *p sub* — secco *f*

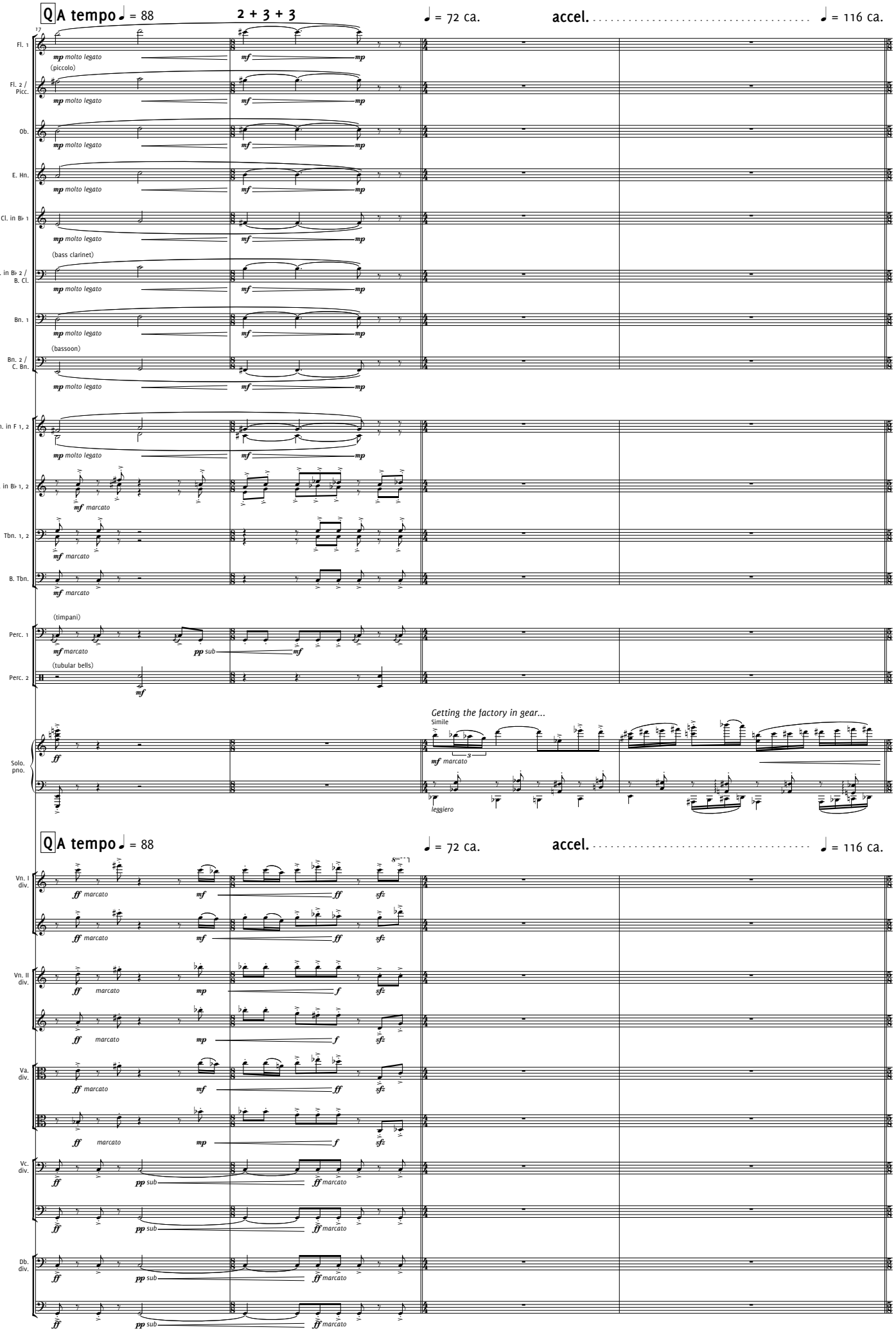
Vc. div. — ord. (non vib.) — *p sub* — secco *f*

Db. div. — ord. (non vib.) — *p sub* — secco *f* — *individual bow change when needed* divisi non vib. — *ppp sempre* — *individual bow change when needed* divisi non vib. — *ppp sempre*

IV. The Threat of Substitutes




2 + 2 + 3 + 2
♩ = 72 ca.
accel.
♩ = 116 ca.
13
Fl. 1
(piccolo)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
(timpani)
Perc. 1
mf marcato
pp sub
mf
(tubular bells)
Perc. 2
Trying to resume the production
Freely, accel ad libitum
Solo. pno.
mf marcato
(tre corde)
leggiero
♩ = 72 ca.
accel.
♩ = 116 ca.
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
marcato
mf
ff
sfz
f
mp
pp sub
ff marcato


Q A tempo ♩ = 88
2 + 3 + 3
♩ = 72 ca.
accel.
♩ = 116 ca.
17
Fl. 1
mp molto legato
mf
mp
(piccolo)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
Tpt. in B♭ 1, 2
mf marcato
Tbn. 1, 2
B. Tbn.
(timpani)
Perc. 1
pp sub
(tubular bells)
Perc. 2
Getting the factory in gear...
Simile
Solo. pno.
ff
leggiero
Q A tempo ♩ = 88
♩ = 72 ca.
accel.
♩ = 116 ca.
Vn. I div.
ff marcato
sfz
Vn. II div.
Va. div.
Vc. div.
Db. div.

A tempo ♩ = 88 ♩ = 72 ca. accel. R Allegretto ♩ = 96

3 + 2

21

Fl. 1 — mp molto legato — mf

Fl. 2 / Picc. — (piccolo) — mp molto legato — mf

Ob. — mp molto legato — mf — mp leggiero — pp

E. Hn. — mp molto legato — mf — mp leggiero — pp

Cl. in B♭ 1 — mp molto legato — mf — p — mp leggiero

Cl. in B♭ 2 / B. Cl. — (bass clarinet) — mp molto legato — mf — switch to clarinet in B♭ — Clarinet in B♭ — p — mp leggiero

Bn. 1 — mp molto legato — mf — mp leggiero

Bn. 2 / C. Bn. — (bassoon) — mp molto legato — mf — mp leggiero

Hn. in F 1, 2 — mp molto legato — mf — p leggiero — secco — mp — mf

Tpt. in B♭ 1, 2 — mf marcato — 1. con sord. — p leggiero — ppp

Tbn. 1, 2 — mf marcato

B. Tbn. — mf marcato

Perc. 1 — (timpani) — mf marcato — mf p sub — mf — [I. E - G, II. G - A, III. C - B]

Perc. 2 — (tubular bells) — mf

Solo. pno. — ff — ... and start competing again — mp leggiero — mf — mp leggiero — mf leggiero — p legato ma leggiero — mp — p — mf legato

A tempo ♩ = 88 ♩ = 72 ca. accel. R Allegretto ♩ = 96

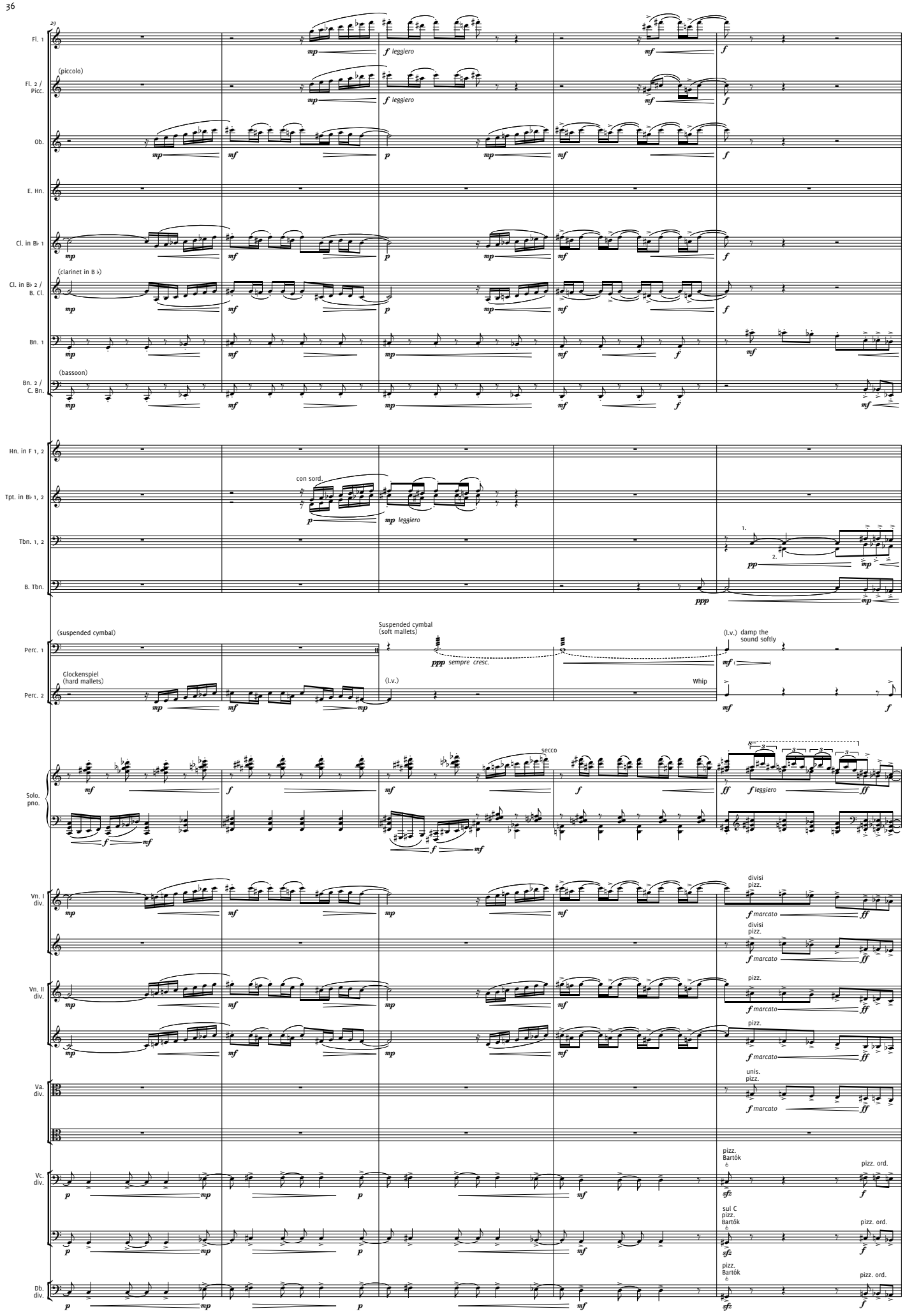
Vn. I div. — ff marcato — mf — ff — unis. pizz. — mp leggiero — arco — p — mp leggiero

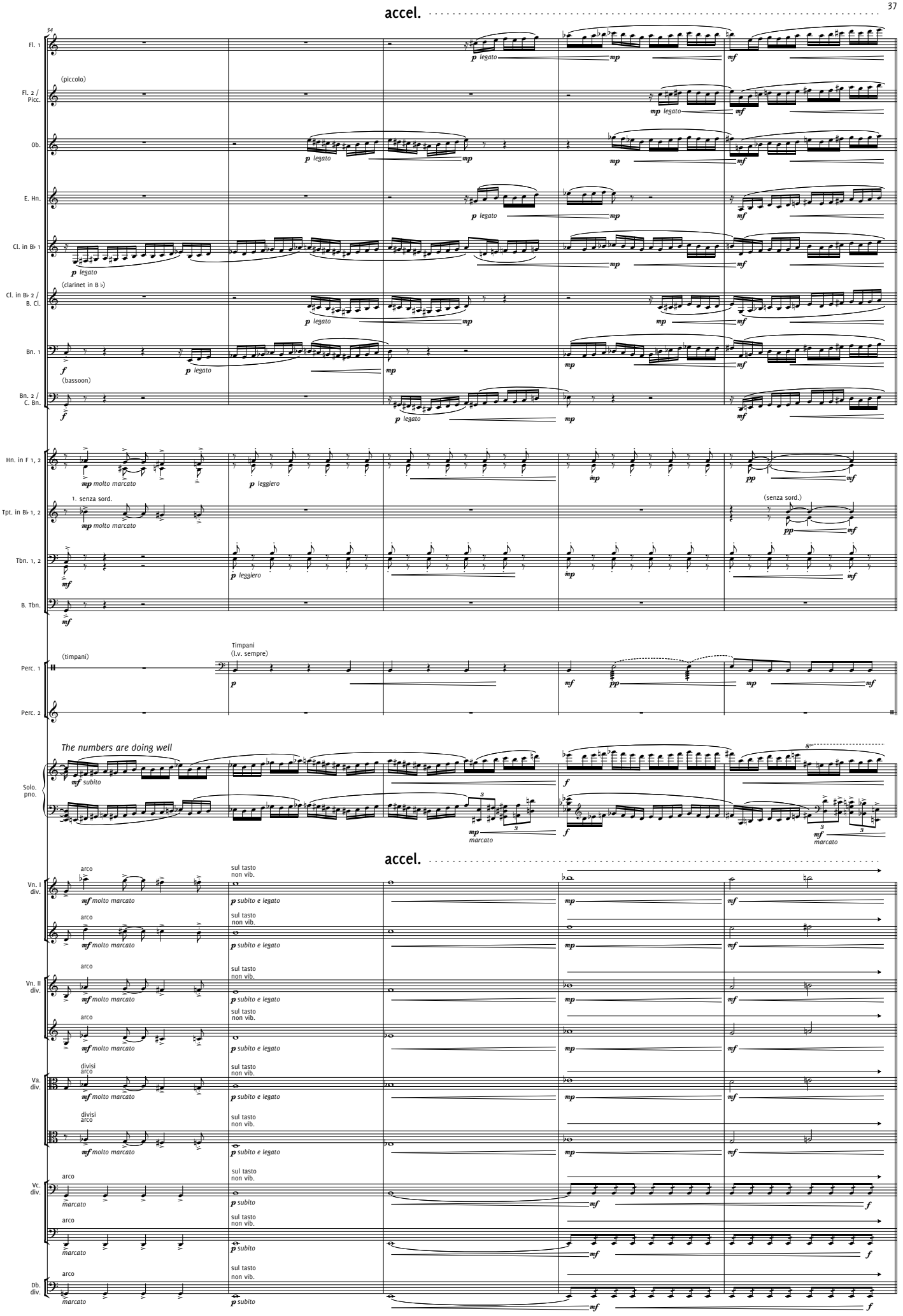
Vn. II div. — ff marcato — mp — ff — unis. pizz. — mp leggiero — divisi arco — p — mp leggiero

Va. div. — ff marcato — mf — ff — pizz. — mp leggiero — mf

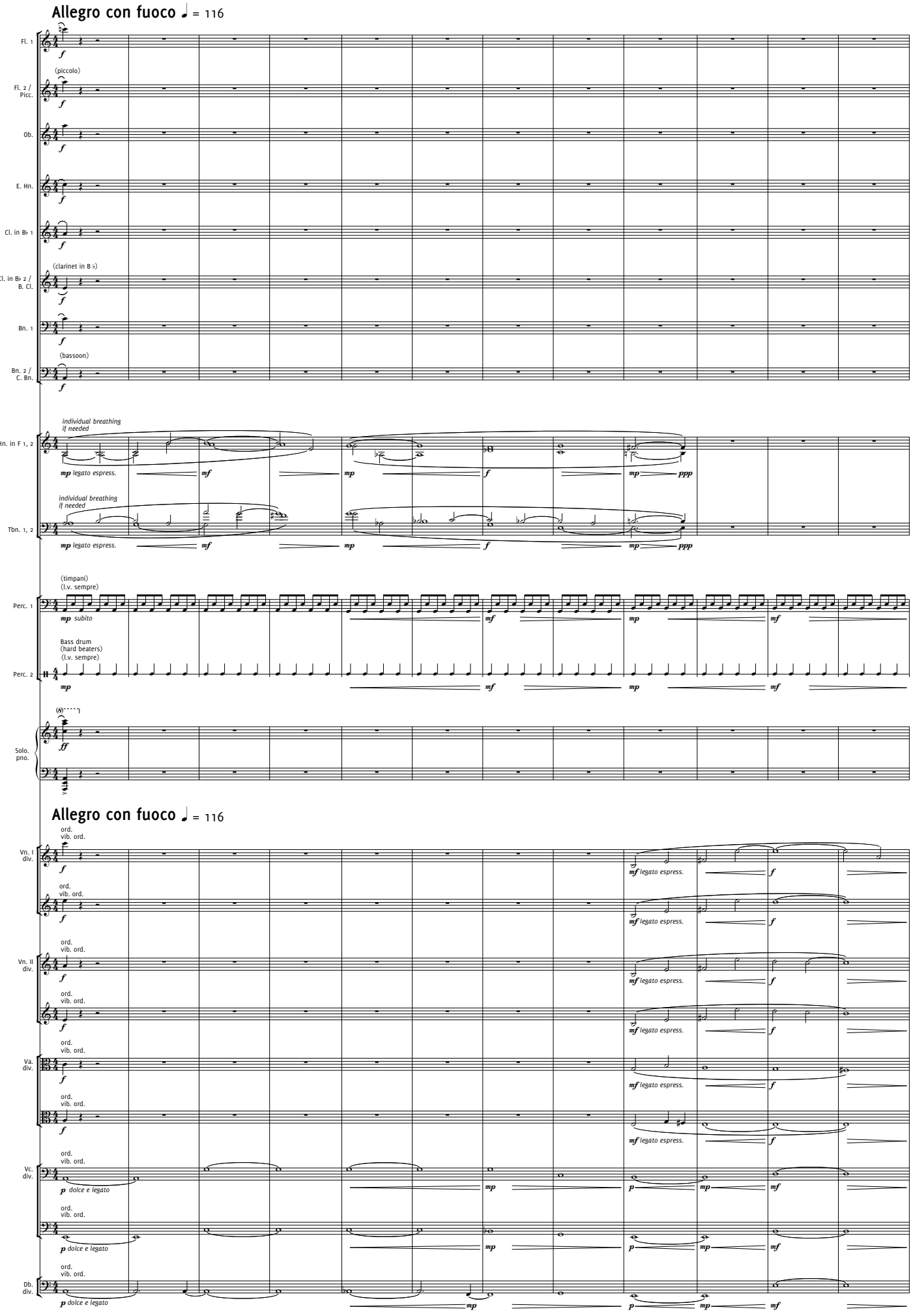
Vc. div. — ff marcato — p sub — ff — pizz. — mp leggiero — mf — arco — p marcato

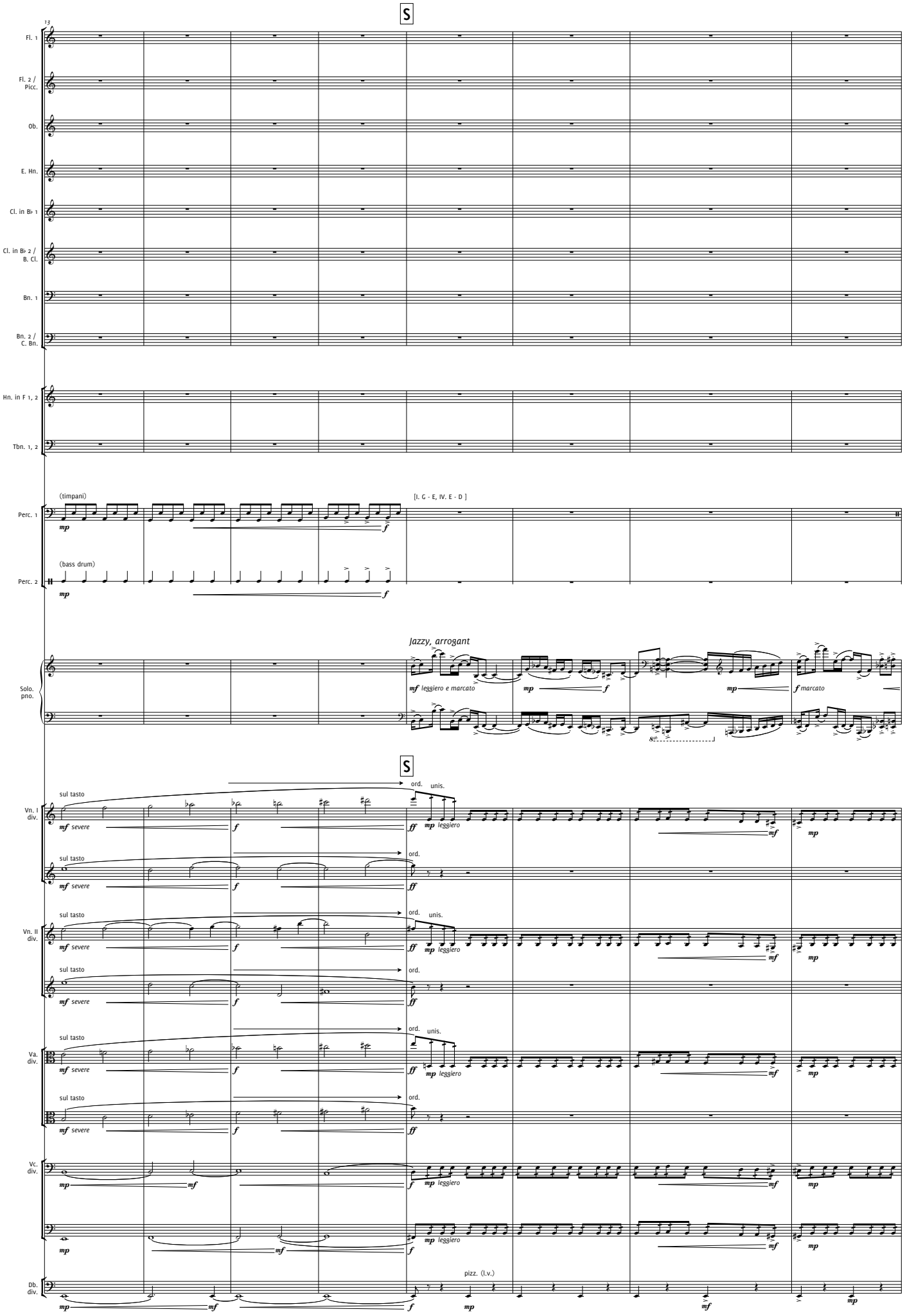
Db. div. — ff marcato — p sub — ff — unis. pizz. — mf subito — arco — p marcato

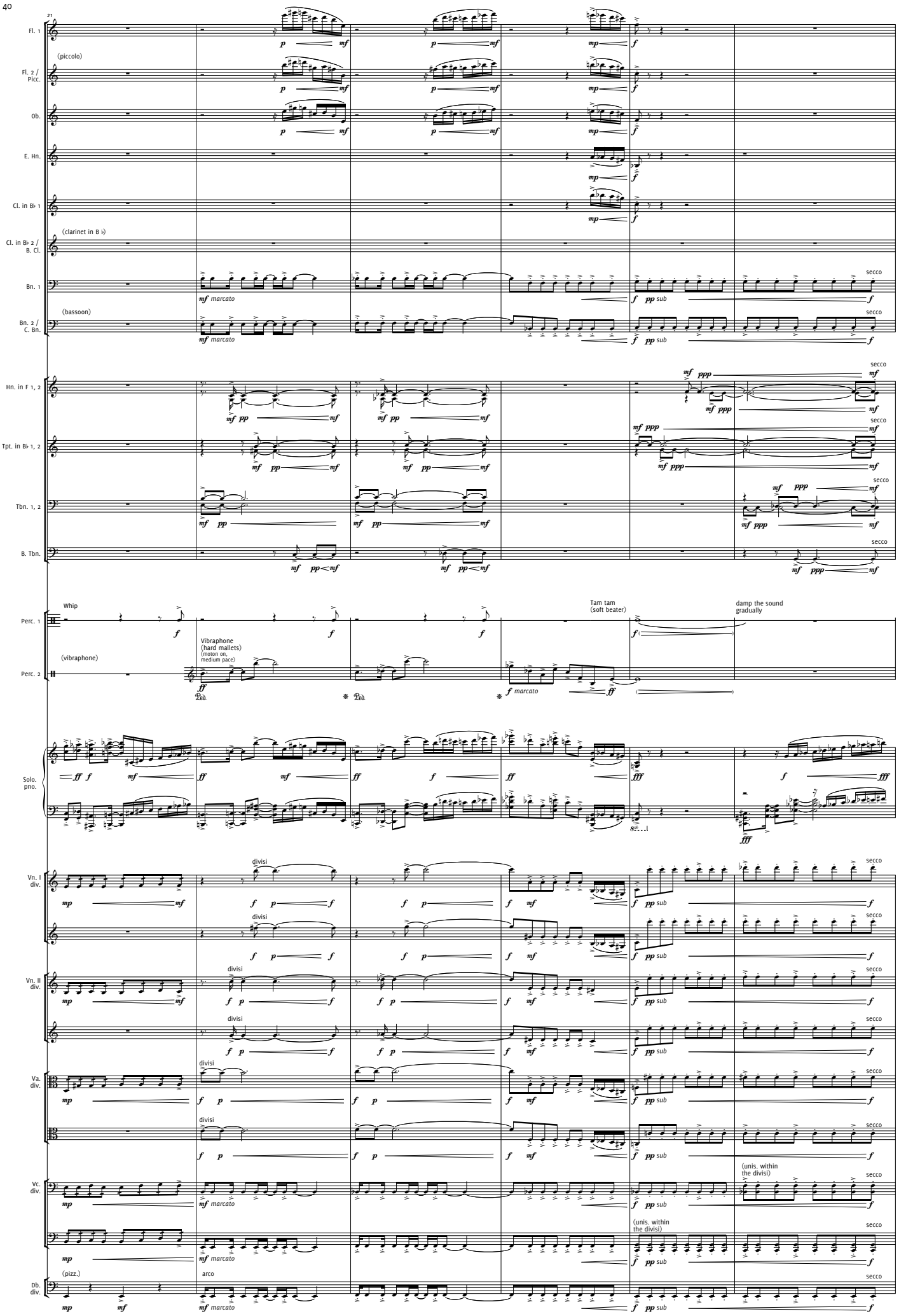

29
Fl. 1
mp
f leggiero
mf
f
(piccolo)
Fl. 2 / Picc.
Ob.
mf
p
E. Hn.
Cl. in B♭ 1
(clarinet in B ♭)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
con sord.
Tpt. in B♭ 1, 2
leggiero
Tbn. 1, 2
1.
2.
pp
B. Tbn.
ppp
(suspended cymbal)
Suspended cymbal (soft mallets)
Perc. 1
ppp sempre cresc.
(l.v.) damp the sound softly
Glockenspiel (hard mallets)
Perc. 2
(l.v.)
Whip
Solo. pno.
secco
ff
Vn. I div.
divisi pizz.
marcato
Vn. II div.
pizz.
Va. div.
unis. pizz.
Vc. div.
pizz. Bartók
pizz. ord.
sul C pizz. Bartók
Db. div.
sfz

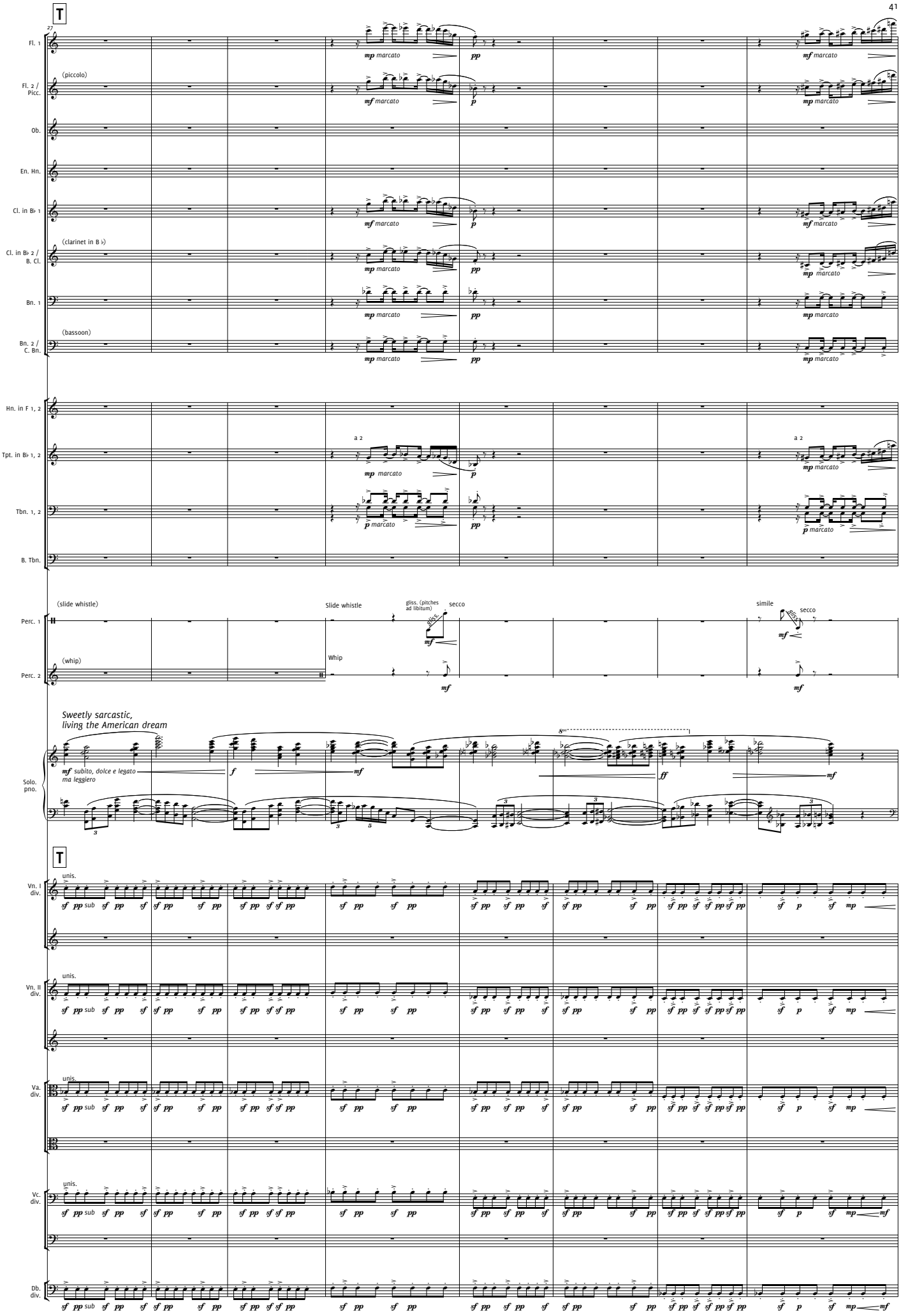

accel.
34
Fl. 1
(piccolo)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
(clarinet in B ♭)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
1. senza sord.
Tpt. in B♭ 1, 2
(senza sord.)
Tbn. 1, 2
B. Tbn.
(timpani)
Timpani
(l.v. sempre)
Perc. 1
Perc. 2
The numbers are doing well
Solo. pno.
accel.
Vn. I div.
Vn. II div.
Va. div.
divisi
Vc. div.
Db. div.
arco
sul tasto
non vib.

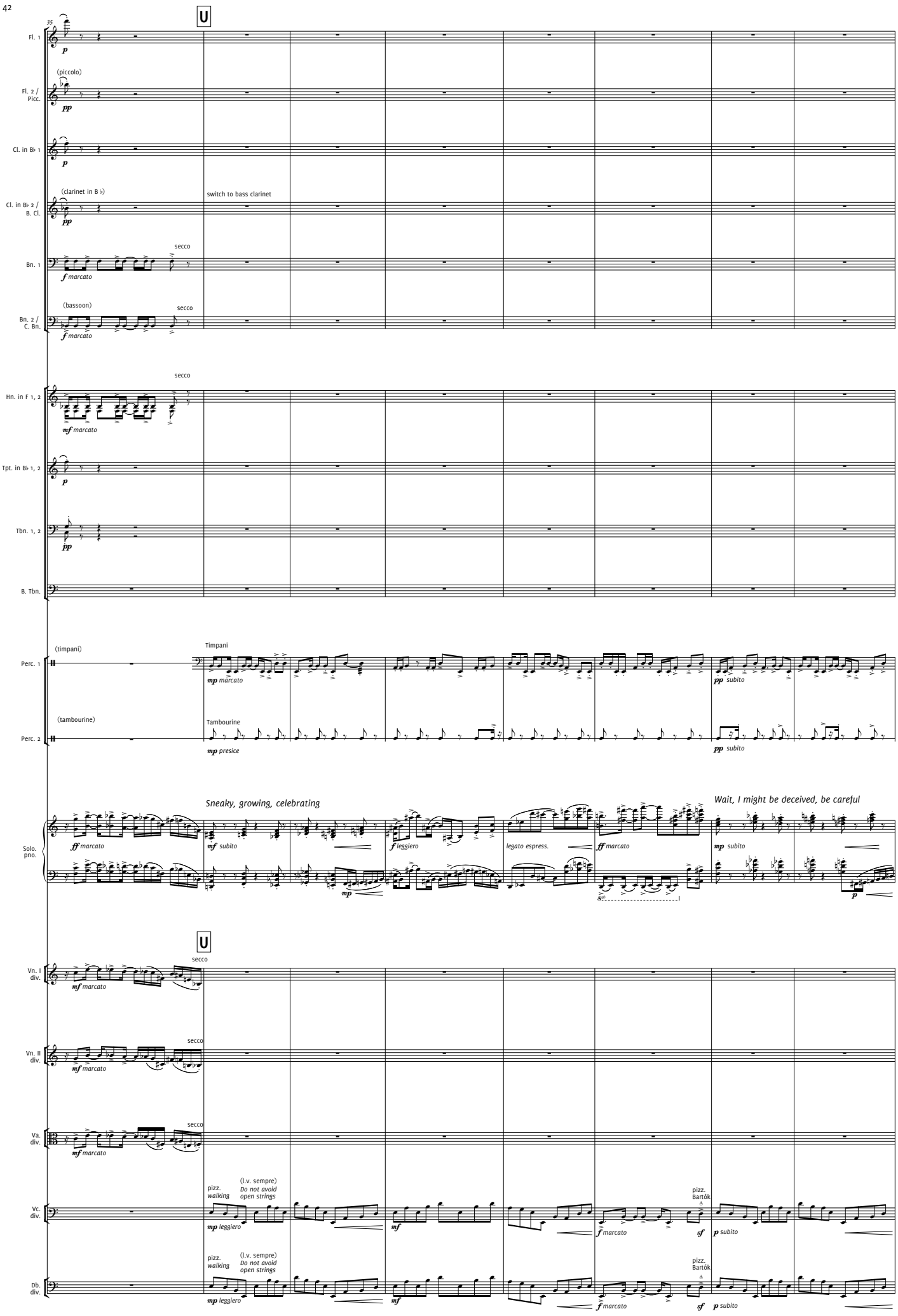
V. The Industry Rivalry

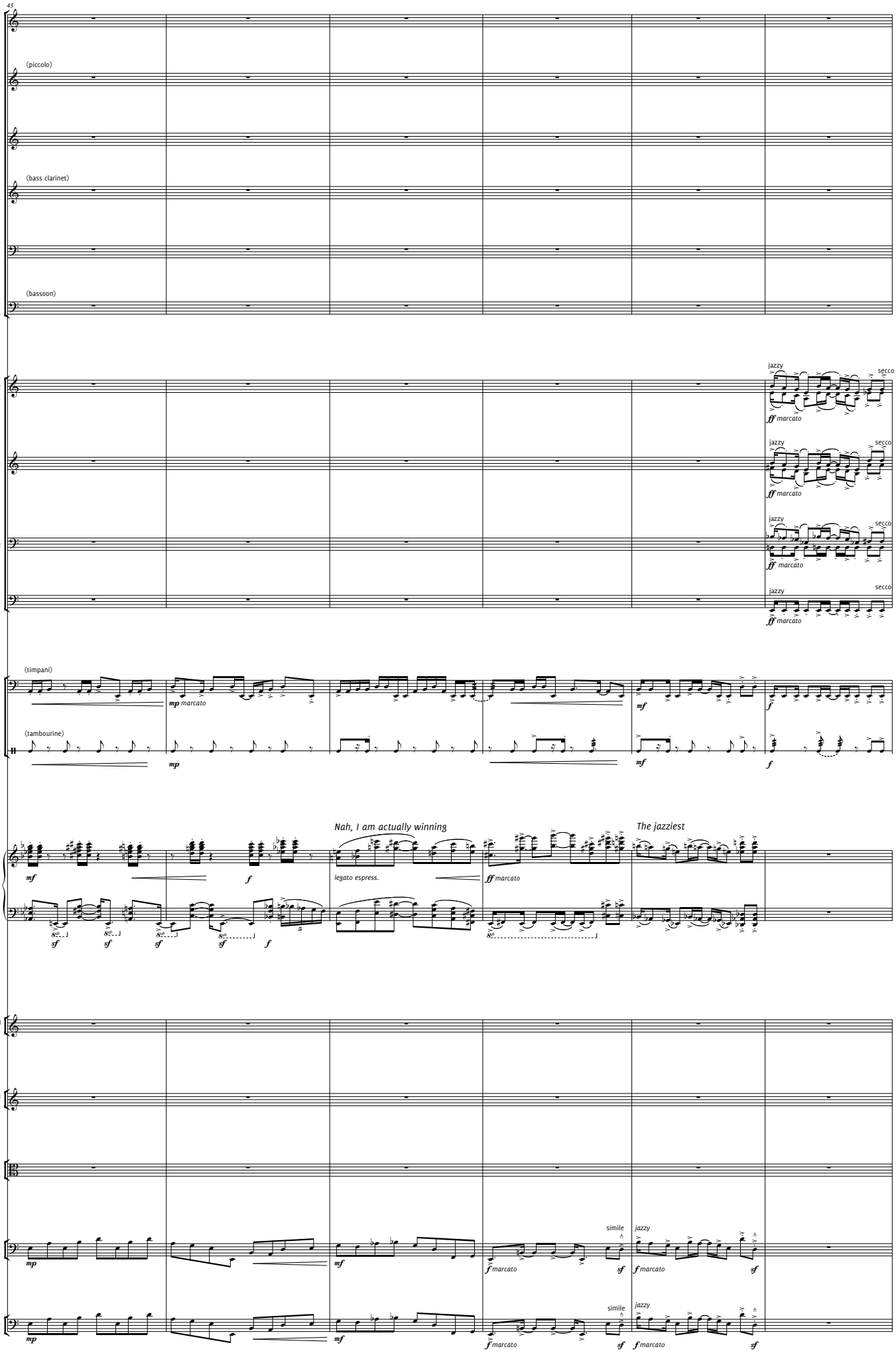


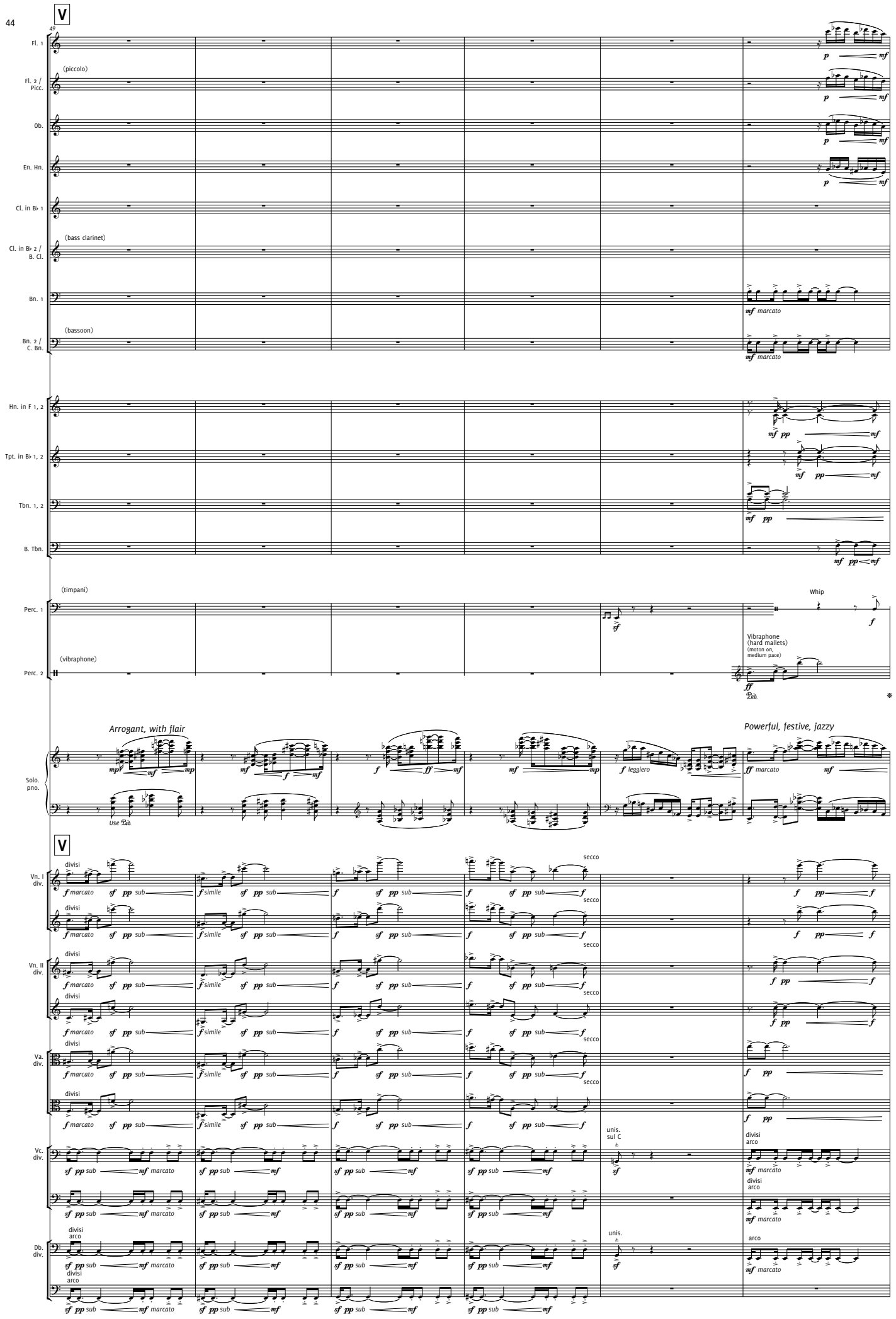

S
13
Fl. 1
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
Bn. 1
Bn. 2 / C. Bn.
Hn. in F 1, 2
Tbn. 1, 2
(timpani)
[I. G - E, IV. E - D]
Perc. 1
(bass drum)
Perc. 2
Jazzy, arrogant
mf leggiero e marcato
mp
f
mp
f marcato
Solo. pno.
S
sul tasto
ord.
unis.
mf severe
f
ff
mp leggiero
mf
mp
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
pizz. (l.v.)


21
Fl. 1
(piccolo)
Fl. 2 / Picc.
Ob.
E. Hn.
Cl. in B♭ 1
(clarinet in B ♭)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
Perc. 1
Whip
Vibraphone
(hard mallets)
(moton on, medium pace)
Tam tam
(soft beater)
damp the sound gradually
Perc. 2
(vibraphone)
Solo. pno.
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
(pizz.)
arco
divisi
secco
(unis. within the divisi)


T
27
Fl. 1
(piccolo)
Fl. 2 / Picc.
Ob.
En. Hn.
Cl. in B♭ 1
(clarinet in B ♭)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
Hn. in F 1, 2
a 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
(slide whistle)
Slide whistle
gliss. (pitches ad libitum)
secco
simile
Perc. 1
(whip)
Whip
Perc. 2
Sweetly sarcastic,
living the American dream
mf subito, dolce e legato
ma leggiero
Solo. pno.
T
unis.
div.
Vn. I
Vn. II
Va.
Vc.
Db.


35
U
Fl. 1
p
(piccolo)
Fl. 2 / Picc.
pp
Cl. in B♭ 1
p
(clarinet in B ♭)
Cl. in B♭ 2 / B. Cl.
pp
switch to bass clarinet
secco
Bn. 1
f marcato
(bassoon)
Bn. 2 / C. Bn.
f marcato
secco
Hn. in F 1, 2
mf marcato
Tpt. in B♭ 1, 2
p
Tbn. 1, 2
pp
B. Tbn.
(timpani)
Perc. 1
Timpani
mp marcato
pp subito
(tambourine)
Perc. 2
Tambourine
mp presice
pp subito
Sneaky, growing, celebrating
Wait, I might be deceived, be careful
Solo. pno.
ff marcato
mf subito
mp
f leggiero
legato espress.
ff marcato
mp subito
p
U
secco
Vn. I div.
mf marcato
Vn. II div.
mf marcato
Va. div.
mf marcato
Vc. div.
pizz. walking
(l.v. sempre) Do not avoid open strings
mp leggiero
mf
f marcato
pizz. Bartók
sf
p subito
Db. div.
pizz. walking
(l.v. sempre) Do not avoid open strings
mp leggiero
mf
f marcato
pizz. Bartók
sf
p subito


43
Fl. 1
Fl. 2 / Picc.
(piccolo)
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
jazzy
secco
ff marcato
(timpani)
Perc. 1
mp marcato
mf
f
(tambourine)
Perc. 2
mp
Solo. pno.
Nah, I am actually winning
The jazziest
legato espress.
ff marcato
sf
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
simile
jazzy
f marcato


V
49
Fl. 1
(piccolo)
Fl. 2 / Picc.
Ob.
En. Hn.
Cl. in B♭ 1
(bass clarinet)
Cl. in B♭ 2 / B. Cl.
Bn. 1
(bassoon)
Bn. 2 / C. Bn.
mf marcato
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
(timpani)
Perc. 1
(vibraphone)
Perc. 2
Whip
Vibraphone (hard mallets) (moton on, medium pace)
Arrogant, with flair
Powerful, festive, jazzy
Solo. pno.
Use Ped.
leggiero
marcato
V
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
divisi
secco
simile
sub
unis. sul C
divisi arco
arco

55

W

Fl. 1

Fl. 2 / Picc.

(piccolo)

Ob.

En. Hn.

Cl. in B♭ 1

Cl. in B♭ 2 / B. Cl.

(bass clarinet)

Bass clarinet

Bn. 1

Bn. 2 / C. Bn.

(bassoon)

Hn. in F 1, 2

Tpt. in B♭ 1, 2

Tbn. 1, 2

B. Tbn.

Perc. 1

(whip)

Timpani

Perc. 2

(vibraphone)

Crash cymbals

(l.v.)

Solo. pno.

ff marcato

sempre cresc.

f leggiero

W

Vn. I div.

Vn. II div.

Va. div.

Vc. div.

Db. div.

unis.

pizz. (l.v.)

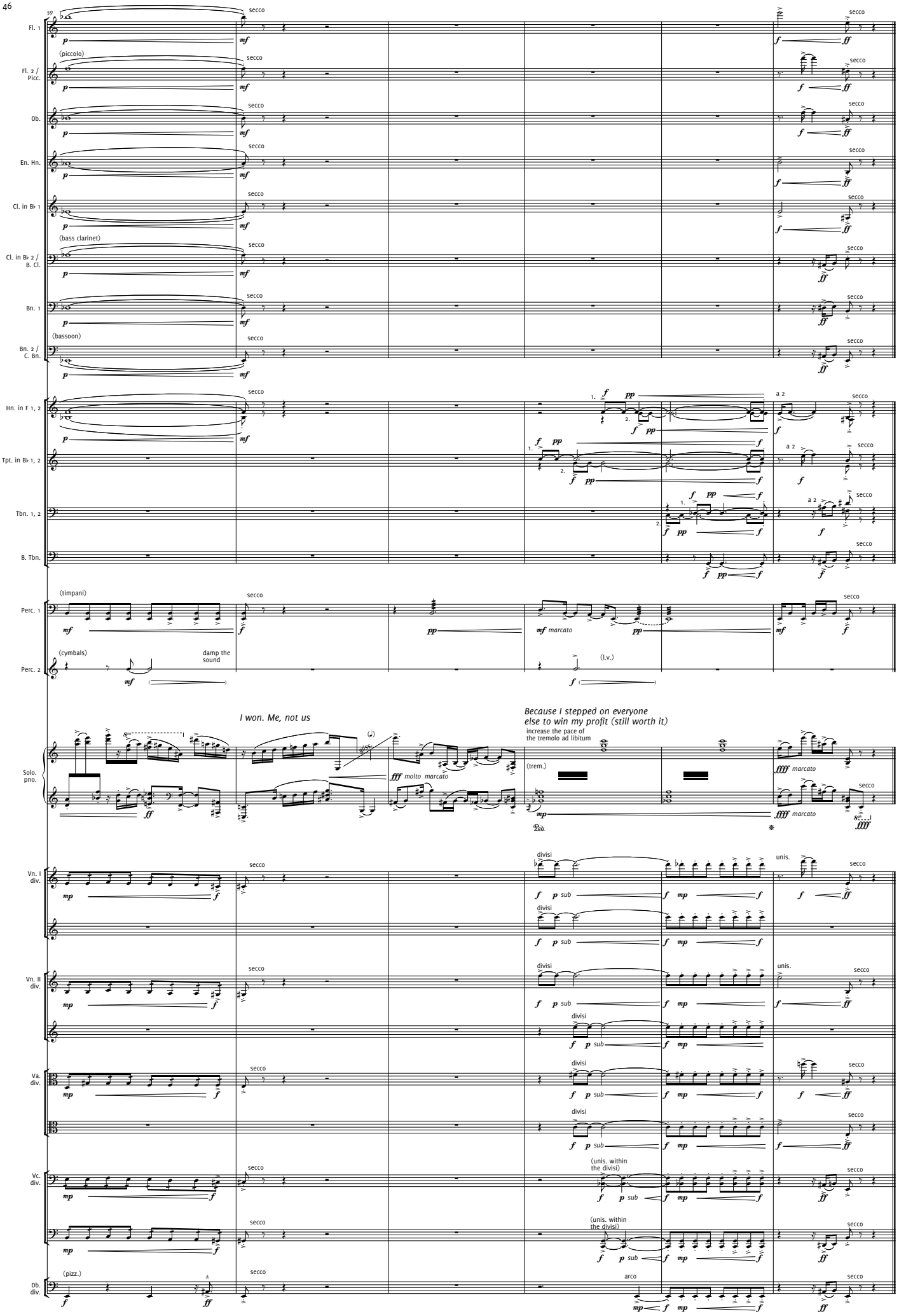
p subito

pp subito

mf

mp

f


59
Fl. 1
Fl. 2 / Picc.
(piccolo)
Ob.
En. Hn.
Cl. in B♭ 1
Cl. in B♭ 2 / B. Cl.
(bass clarinet)
Bn. 1
Bn. 2 / C. Bn.
(bassoon)
Hn. in F 1, 2
Tpt. in B♭ 1, 2
Tbn. 1, 2
B. Tbn.
Perc. 1
(timpani)
Perc. 2
(cymbals)
damp the sound
(l.v.)
Solo. pno.
I won. Me, not us
Because I stepped on everyone else to win my profit (still worth it)
increase the pace of the tremolo ad libitum
(trem.)
molto marcato
marcato
Vn. I div.
Vn. II div.
Va. div.
Vc. div.
Db. div.
(pizz.)
divisi
unis.
(unis. within the divisi)
arco
secco
a 2